PHONOGRAPHY MADE EASY

AFTER THE FRENCH SYSTEM

"STÉNOGRAPHIE-DUPLOYÉ"

The typography of this Book was made by

ISRAEL AUDET.

TIME IS MONEY!

SHARP!

PHONOGRAPHY MADE EASY

ONE

AFTER THE FRENCH SYSTEM

"STÉNOGRAPHIE-DUPLOYÉ"

DASH

Can be learned in "one day" without a Teacher!

BY

J. A. MANSEAU

AND

Member of the "INSTITUT STÉNOGRAPHIQUE DES DEUX-MONDES," of Paris, and Professor of Phonography at the "CATHOLIC COMMERCIAL ACADEMY," of Montreal.

ONE

To shorten labor is to lengthen life.

SHORT

WORD!

MONTREAL — BEAUCHEMIN & VALOIS.

1878

PRO BONO PUBLICO!

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TO

MONSIEUR L'ABBÉ ÉMILE DUPLOYÉ,

FOUNDER AND PRESIDENT OF

L'INSTITUT STENOGRAPHIQUE DES DEUX-MONDES,

PARIS.

Dear Sir,

In giving myself the pleasure to dedicate, as I now do, this work to you, I feel that I but render to Cæsar the things that are Cæsar's.

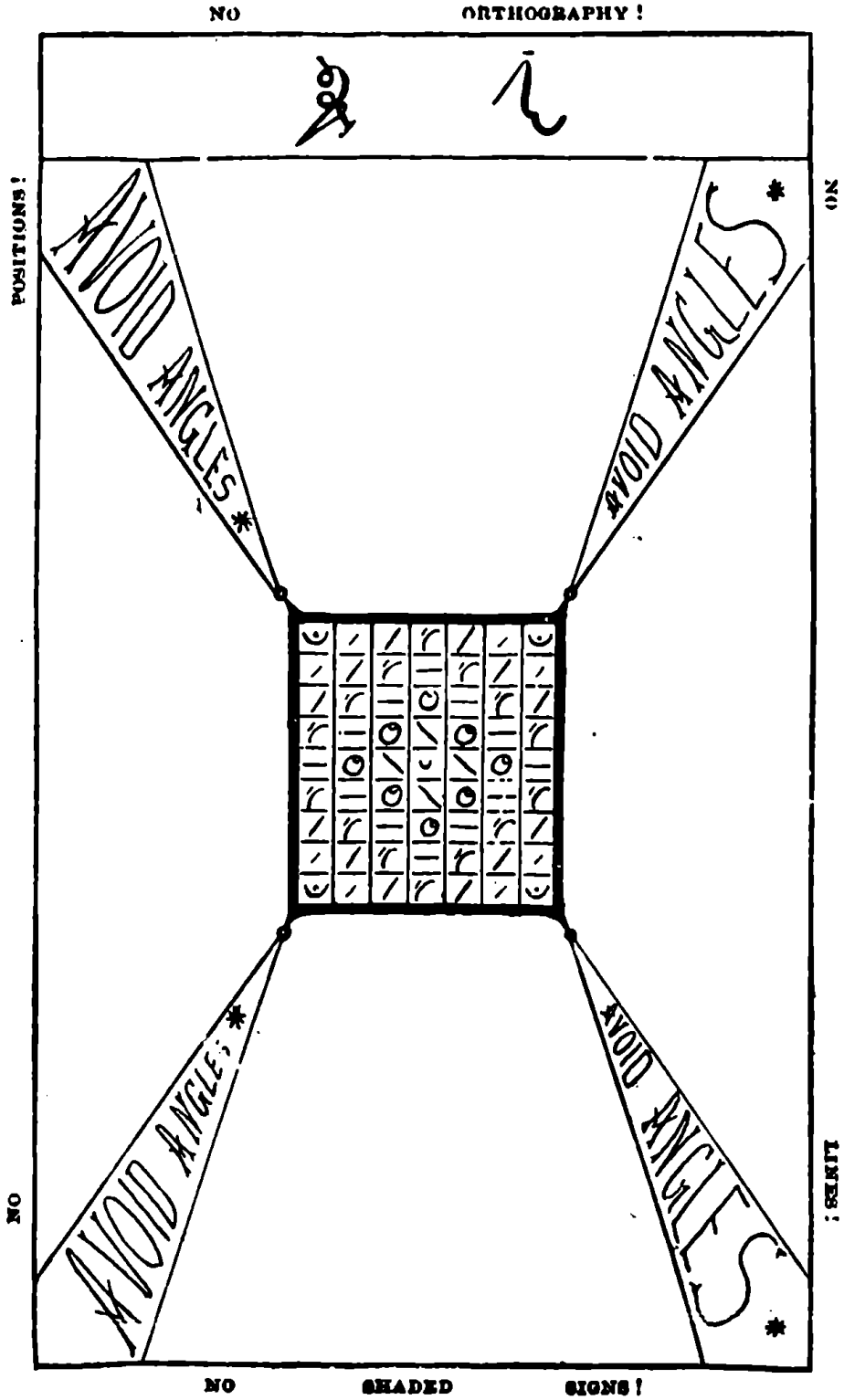
"Phonography made easy" is your own excellent method in a new garb for the benefit of English students. It is not to be expected that the pupil shall equal his master; who then can blame me if this manual be not up to the level of your great and original work.

I avail myself of this opportunity to pay a tribute of esteem and regard to the enlightened Inventor of the improved method of Stenography, who, by his knowledge of the subject, by the number of works which he has composed, and by the still greater number he has published, has done so much to popularize this useful art.

Hoping that this work may meet that approval from you which is so necessary to its success,

I remain,
Dear Sir,
Yours sincerely,

J. A. MANSEAU.


NO ORTHOGRAPHY !
NO POSITIONS !
AVOID ANGLES *
AVOID ANGLES *
NO LINES !
AVOID ANGLE; *
AVOID ANGLES *
NO SHADED SIGNS !

PREFACE.

The marked favor with which Mr. Duployé's system of Phonography has been received in the various countries of Europe, having already been translated into German, Italian, Spanish, Flemish, etc., induces the translator to adapt it to the English language.

The distinguishing features of this excellent system are, its simplicity and the limited time which is required to obtain a thorough knowledge of its principles and practice, together with the ease with which these principles are retained in the mind of the student.

The existing systems of Pitman, Graham, Munson, etc., while elaborate and scientific in their structure, require too long a time to enable the student to master their principles; besides the constant practice which is necessary before the student can obtain any practical results; for this reason the introduction into general use of any of those systems has been found impracticable and they are therefore fitted only for the professional reporter who has time to devote to lengthened study and constant practice.

There are other classes, other than that of professional reporters, for whom a knowledge of Shorthand is necessary, I allude to Judges, Divines, Legislators, Physicians, Lawyers, Bankers, Merchants,

Students, etc., who have not sufficient time at their disposal to study those elaborate and complicated works, but who nevertheless could devote sufficient time to study *the system* which I now place before the public, and thereby acquire a proficiency sufficient for all practical purposes.

The experience of the class room has already proved the superior advantages of Mr. Duployé's system above all others, and has demonstrated its adaptibility for general use, not alone for reporters, but for those who require a rapid method of writing ; while

"PHONOGRAPHY MADE EASY"

is sufficient for the purposes for which the translator intends it, at the same time, it will serve as an introduction to

"STENOGRAPHY MADE EASY"

which it is the intention of the translator soon to publish and which will be found to be especially adapted for the use of those who intend to make short-hand writing or Stenography their business or profession, while " Phonography made easy " will serve for all practical purposes of the non-professional reporter.

It may be unnecessary on the part of the translator to mention that this system enables the English student to write and read French Phonography. *nearly* as well as English, besides the facility it affords to become familiar with the sounds of the various European languages.

J. A. MANSEAU.

Montreal, January 1878.

PHONOGRAPHY MADE EASY

THE THREE PRINCIPLES

FIRST PRINCIPLE.

Phonography writes merely *sound* as represented by *spoken language*, and not *orthography* which is represented by *written language.*

All letters useless for pronunciation are then discarded : " *One letter for every sound*, and *one sound for every letter*," is the first axiom and the basis of phonography. Then, as will be seen further, *c*, *q* and *x* had to leave, being *superfluous* and *redundant.*

This suppression of useless signs has permitted Mr. Duployé to define Phonography : *The photography of speech*, which definition is perfect and perhaps the most profound ever given for any word by any man.

SECOND PRINCIPLE.

Avoid angles when possible.

This is one of the characteristic traits of Mr. Duployé's system. It is put into execution by inserting in every monogram, the vowels as they occur. Those two new ideas account for the wonderful ease and surprising rapidity of Duployé's Stenography.

THIRD PRINCIPLE.

Do not lift the pen until the word be fully written.

The above *three* principles are the

FIRE ! HEAT ! and LIGHT !

of "Phonography made easy."

ORIGIN OF THE PHONOGRAPHIC SIGNS :

All the phonographic signs used in this work, either *vowel* or *consonant*, are called *phonographs* or *stems*, and are based on the following diagrams :

which consist of two very different characters—the *circle* and the *line*— a sign of *beauty*, and a sign of *rapidity*, both the simplest geometric forms.

DEFINITIONS.

PHONOGRAPH (fo'-no-graf), *noun.* A character or sign used for writing Phonography or Stenography.—Each sign of the phonographic alphabet.

PHONOGRAPH, *verb.* To write Phonography.—To write with phonographs.

PHONOGRAPHER (fo-nog'-ra-fr), *noun.* A writer of Phonography.

PHONOGRAPHIC (fo'-no-grafik), *adj.* Relating to Phonography.

PHONOGRAPHY (fo-nog'ra-fi), *noun.* A system of writing language with phonographs, without abbreviations, chiefly used for *correspondence.* It might also be defined in *four* words: *Write as you pronounce.*

STENOGRAPH (sten'o-graf), *verb.* To write or report in stenographic characters.

STENOGRAPHER (ste-nog'ra-fr), noun. A writer of Stenography. One who is skilled in Stenography,(a *reporter*).

STENOGRAPHIC (sten'-o-graf-ik), *adj.* Relating to stenography.

STENOGRAPHY (ste-nog'ra-fi). [Gr. *stenos*, narrow, close, and *graphein*, to write]. The art of writing in Short-hand, by using abbreviations, or characters for whole words, chiefly used for *reporting.*

DIAGRAM OF VOWELS.

LETTERS.	Phonographs.	As sounding in :
Ă *s. & l.*		făt, fär
Ā *broad*		fäll
Ŏ *short*		ŏdd
Ō *long*		ōde
ŎŌ *s & l.*		fo͝ot, fo͞od
Ĕ.		hĕr
Ā *long*		māte
Ĕ *s. & l.*		mĕt, êre
Ĭ *short*		bĭt
Ē *long*		mēte
PROPER DIPHTHONGS.		
I		ile
U		use
OI		oil
OW		owl
IMPROPER NASAL DIPHTHONGS.		
AN		tan
IN		tin
ON		ton
EN,UN		ten
ANG		sang
ING		sing
ONG		song
ENG		length
INE		nine
OUN		noun

When a vowel-sound is used *alone* to *represent a word*, it must be written in the *first position* of the alphabet; dots and accents are then completely useless.

Ex. :

 — *a, eh ! hay, hey !*

 — *he*

 — *you, yew, eugh, ewe, hew, hue, Hugh*

 — *an*

 — *in*

 — *on*

 — *under*

 — *hang*

 — *hung*

IMPROPER NASAL DIPHTHONGS !

—

"What are they?" methinks I hear some one exclaim. I do not maintain that the above is a highly scientific title for these sounds, but as soon as a better makes its appearance, it shall be adopted immediately !

DIAGRAM OF CONSONANTS.

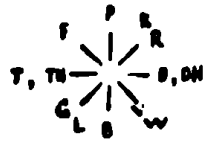
HARD, SHORT or SHARP.				SOFT, LONG or FLAT.			
Letters	Phon.	Name.	As sounding in.	Letters	Phon.	Name.	As sounding in
P		Pe	roPe Pay	B		Be	roBe Bay
T		Te	faTe To	D		De	faDe Do
TH		THe	wreaTH THigh	DH		DHe	wreaTHe THy
F		Fe	saFe Flo	V		Ve	saVe Vie
			*	W		We	hoW Woe
K		Ke	locK Kilt	G		GHe	loG Gilt
L		Le	falL Lull	R		Re	foR Roar
M		Me	haM Man				*
N		Ne	oN No	GN		GNe	siGNal
J		Je	edGe Jest	CH		CHe	etCH CHest
S		Se	buS Seal	Z		Ze	buzZ Zeal
SH		SHe	diSH SHun	ZH		ZHe	diz-Je [fr.] viSion
X 1		KSe	aX	Y *		Ye	bY Yes
X 2		GZe	eXist				
X 3		Ze	Xerxes				

* Y is written with a succession of $i\sim$, in any position—thus and is named as it sounds: Yz.

GENERAL REMARKS

ON THE

PHONOGRAPHIC ALPHABET



1. The horizontal lines which represent *te* – *de* — *the* – and *dhe* —– are always traced *from left to right.*

2. All the other straight lines | | // \\\ are always traced *from top to bottom*, with the exception of the letters *le* / and *re* / which must invariably be traced *upward.*

3. The semi-circles, large and small, are written *from left to right:* ⌒ ⌣ ⌒ ⌣ ; or *from top to bottom:* ( ) ( ) .

4. The quadrants, large and small, are written in any direction : ⌜ ⌝ ⌞ ⌟ ⌜ ⌝ ⌞ ⌟ .

5. The circles are also traced in any direction.

o O ⊙ ⊙ ⊙

NOTA.—The *circles*, though they may be written in any position, are best placed in a direction *opposite* to the sign which immediately follows.

PARTICULAR REMARKS

ON THE

VOWELS AND CONSONANTS

§ 1

VOWELS.

☞ All the "Equivalents" below mentioned are to be written as the sound itself for which they stand.

o – Ă, ă, *short*, or Italian *a*, as in *ăt*.

20 EQUIVALENTS.

1. aa	Ex.	Is*aa*c	12. ap	Ex.	t*ap*ped
2. ac	"	tob*ac*co	13. as	"	m*as*s
3. ach	"	dr*ach*m	14. at	"	m*at*ch
4. ad	"	*ad*dition	15. e	"	s*e*rgeant
5. ae	"	H*ae*rlem	16. ea	"	h*ea*rt
6. ag	"	b*ag*nio	17. ha	"	r*ha*psody
7. agh	"	Ard*agh*	18. ia	"	Russ*ia*
8. ah	"	*ah !*	19. ua	"	g*ua*rd
9. ai	"	pl*ai*d	20. wa	"	to*wa*rd
10. al	"	h*alf*			
11. an	"	c*an*not			

NOTA.—Used for a *word*, it means *that*.

This Phonograph [◦] helps to *divide* like numbers between themselves.

(See "Phonographic Numerals")

2

8 – Ä, ä, *broad*, or German *a*, as in *äll.*

14 EQUIVALENTS.

1. a	Ex. l*a* !		8. aw	Ex.	*fawn*
2. aa	" *Aa*		9. awe	"	*awe*
3 al	" t*al*k		10. eo	"	G*eo*rge
4. ao	" extr*ao*rdinary		11. hau	"	g*hau*t
5. aù	" f*aun*		12. oa	"	gr*oa*t
6. augh	" *augh*t		13. ou	"	c*ou*gh
7. augha	" V*augh*an		14. ough	"	*ough*t

NOTA.—This phonograph [8] can be dispensed with in rapid writing.

See " How to distinguish."

3

O – Ŏ, ŏ, *short*, as in *ŏdd.*

18 EQUIVALENTS.

1. a	Ex.	what	10. oc	Ex.	fl*oc*k
2. aa	"	*A*alborg	11. od	"	d*od*ge
3. ach	"	y*ach*t	12. ol	"	Norf*ol*k
4. aoh	"	Phar*aoh*	13. om	"	c*om*[illegible]
5. at	"	w*at*ch	14. os	"	l*os*s
6. haa	"	T*haa*rup	15. ot	"	sc*o*[illegible]
7. ho	"	r*ho*mb	16. ou	"	tr*ou*gh
8. hos	"	*hos*tler	17. ouce	"	Gl*ouce*ster
9. hu	"	r*hu*s	18. ow	"	kn*ow*ledge

When used for a *number*, this Phonograph [O]

[illegible] IS [illegible]

4

Ō – ŏ, ȯ, *long*, as in *ŏde.*

27 EQUIVALENTS.

1.	ao	Ex.	cac*ao*	15.	ol	Ex.	y*ol*k
2.	au	"	h*au*teur	16.	oo	"	d*oo*r
3.	aut	"	h*aut*boy	17.	ot	"	dep*ot*
4.	eau	"	b*eau*	18.	othe	"	cl*othe*s
5.	eo	"	y*eo*man	19.	ou	"	s*ou*l
6.	ew	"	s*ew*	20.	ough	"	d*ough*
7.	gh	"	Edinbur*gh*	21.	ow	"	b*ow*
8.	ho	"	g*ho*st	22.	owe	"	*owe*
9.	oa	"	*oa*r	23.	rowe	"	bor*rowe*d
10.	oat	"	b*oat*swain	24.	uo	"	q*uo*te
11.	oe	"	d*oe*	25.	who	"	*who*le
12.	o'e	"	*o'e*r	26.	whoa	"	*whoa*
13.	og	"	*og*lio	27.	wo	"	s*wo*rd
14.	oh	"	*oh!*				

NOTA.—The above Phonograph can be dispensed with in rapid writing.

See "How to distinguish."

5

ʘ – { o͝o, o͝o, *long*, as in *fo͝od.*
o͡o, o͡o, *short*, as in *fo͡ot.*

25 EQUIVALENTS.

"LONG."			"SHORT."		
1. ew	Ex.	gr*ew*	20. o	Ex.	w*o*lf
2. ewe	"	br*ewed*	21. oo	"	w*oo*d
3. heu	"	r*heu*matism	22. oul	"	w*oul*d
4. hou	"	g*hou*l	23. u	"	b*u*tcher
5. hu	"	r*hu*barb	24. ugh	"	p*ugh !*
6. o	"	d*o*	25. ul	"	p*ul*l
7. oe	"	d*oe*			
8. ooe	"	w*ooe*d			
9. orce	"	W*orce*ster			
10. ou	"	s*ou*p			
11. ough	"	d*ough*y			
12. ougha	"	Br*ougha*m			
13. ous	"	rendez-v*ous*			
14. oux	"	billet-d*oux*			
15. u	"	r*u*de			
16. uc	"	c*uc*koo			
17. ue	"	tr*ue*			
18. ui	"	fr*ui*t			
19. wo	"	t*wo*			

6

⌒ ⌣ ⌣ – Ĕ, ĕ, as in *hĕr.*

28 EQUIVALENTS.

1. a	Ex.	leop*a*rd	18. u	"	*u*p
2. e	"	b*e*rth	19. ua	"	vict*ua*ls
3. ea	"	*ea*rth	20. ub	"	s*ub*tle
4. eou	"	advantag*eou*s	21. ud	"	j*ud*ge
5. he	"	*he*rb	22. ue	"	g*ue*rdon
6. hu	"	*hu*mble	23. uo	"	liq*uo*r
7. i	"	b*i*rth	24. up	"	c*up*board
8. ie	"	sold*ie*r	25. ur	"	inc*ur*red
9. iou	"	relig*iou*s	26. we	"	ans*we*r
10. o	"	c*o*lonel	27. y	"	sat*y*r
11. oa	"	cupb*oa*rd	28. yr	"	m*yr*rh
12. oe	"	d*oe*s			
13. oi	"	porp*oi*se			
14. oo	"	bl*oo*d			
15. ou	"	d*ou*ble			
16. ow	"	gall*ow*s			
17. t-e	"	rus*tle*			

REM—Are written with the same sign, if desirable, all words ending in *al, el, ar, er, ir, or, ur, re*, and polysyllables in *our, ous*, and *es*.

The final *ess* is not included in the above category.

7

⌣ ∩ ( ) – **Ā**, ā, *long*, as in *āle*.

29 EQUIVALENTS.

1. ag	Ex.	champ*ag*ne	15. ée	"	mêl*ée*
2. ae	"	*ae*rie	16. egh	"	gu*egh*
3 ah	"	d*ah*lia	17. eh	"	*Eh!*
4. ai	"	j*ai*l	18. ei	"	r*ei*n
5. aig	"	camp*aig*n	19. eig	"	r*eig*n
6. aigh	"	str*aigh*t	20. eigh	"	*eigh*t
7. alf	"	h*alf*-penny	21. eighe	"	w*eighe*d
8. ao	"	g*ao*l	22. et	"	bouqu*et*
9. au	"	g*au*ge	23. ey	"	d*ey*
10. ay	"	b*ay*	24. eye	"	conv*eye*d
11. aye	"	*aye* (always, ever)	25. eyo	"	*eyo*t
			26. ez	"	rende*z*-vous
12. e	"	subp*e*na	27. ha	"	r*ha*phe
13. ê	"	m*ê*lée	28. hei	"	r*hei*nberry
14. ea	"	gr*ea*t	29. oe	"	subpœna

8

ˆ ˘ ˇ ˙ – Ĕ, ĕ, as in *mĕt*, *êre*.

30 EQUIVALENTS.

	Met :		*Ere :*	
1. a	Ex.	Th*a*mes	23. a	Ex.	sh*a*re
2. aa	"	*Aa*ron	24. ai	"	*ai*r
3. ae	"	Mich*ae*l	25. aye	"	pr*aye*r
4. ai	"	s*ai*d	26. e	"	(th)*e*re
5. ay	"	s*ay*s	27. ea	"	b*ea*r
6. ea	"	h*ea*d	28. e'e	"	*e'e*r
7. eb	"	de*b*t	29. êy	"	*êy*re
8. ec	"	che*c*k	30. hei	"	*hei*r
9. ed	"	pl*ed*ge			
10. eg	"	phl*eg*m			
11. ehea	"	fore*hea*d			
12. ei	"	h*ei*fer			
13. eice	"	L*eice*ster			
14. eo	"	l*eo*pard			
15. ep	"	ste*pp*e			
16. es	"	impre*ss*ion			
17. et	"	fe*t*ch			
18. even	"	s*even*night			
19. he	"	r*he*toric			
20. u	"	*b*ury			
21. ue	"	g*ue*st			
22. ues	"	g*ues*sed			

9

ć ɔ ɔ̇ ɔ̈ – ĭ, ĭ, or ÿ̆, ÿ̆, *short*, as in *bĭt*.

25 EQUIVALENTS.

1. chi	Ex.	s*chi*sm	14. ic	Ex.	v*ic*tuals
2. ci	"	s*ci*metar	15. ie	"	s*ie*ve
3. cis	"	abs*cis*s	16. igh	"	senn*igh*t
4. ea	"	guin*ea*	17. il	"	m*il*l
5. ee	"	br*ee*ches	18. is	"	m*is*s
6. ei	"	for*ei*t	19. it	"	st*it*ch
7. eigh	"	Burl*eigh*	20. iz	"	gr*iz*zly
8. et	"	pr*et*ty	21. o	"	w*o*man
9. ey	"	barl*ey*	22. oi	"	tort*oi*se
10. hei	"	Blen*hei*m	23. u	"	b*u*sy
11. hi	"	r*hi*zopad	24. ui	"	bisc*ui*t
12. ry	"	r*hy*thm	25. y	"	h*y*mn
13. ia	"	parl*ia*ment			

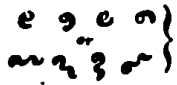
10

ē ē ē ē – Ē, ē, *long*, as in *be*.

22 EQUIVALENTS.

1. ae	Ex.	Cæsar	12. es	Ex.	mesne
2. ce	"	scene	13. ey	"	key
3. ea	"	weak	14. eye	"	keyed
4. ee	"	week	15. he	"	rhetor
5. eg	"	impregn	16. hee	"	ghee
6. eh	"	vehmic	17. i	"	machine
7. ei	"	leisure	18. ie	"	mien
8. eig	"	seignior	19. œ	"	œconomy
9. eigh	"	Leigh	20. uay	"	quay
10. eip	"	receipt	21. ue	"	que
11. eo	"	people	22. ui	"	mosquito

11

 – I, i, or Y, y, as in *bite, try.*

18 EQUIVALENTS.

1. ais	Ex.	*ais*le	10. ia	Ex.	d*ia*mond
2. ay	*yes*	*ay*	11. ic	"	ind*ic*t
3. aye		*aye*	12. ie	"	h*ie*
4. ei	"	*ei*der	13. igh	"	h*igh*
5. eigh	"	h*eigh*t	14. is	"	*is*le
6. ey	"	*ey*ing	15. ui	"	g*ui*de
7. eye	"	*eye*	16. uy	"	b*uy*
8. hi	"	r*hi*ne	17. y	"	b*y*
9. hy	"	r*hy*me	18. ye	"	b*ye*

When used *alone* for *I* or *eye, high, ay, aye, hie,* this phonograph may be represented simply by this sign [∘], which corresponds with the initial circle [∘] of ∼.

12

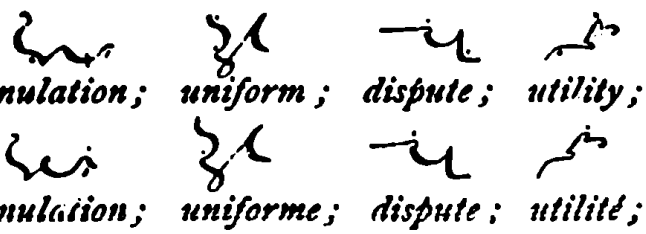
 — U, u, as in *use.*

19 EQUIVALENTS.

1. cau	Ex.	b*eau*ty	11. ue	"	h*ue*
2. eo	"	f*eo*d	12. ug	"	imp*ug*n
3. eu	"	f*eu*d	13. ugh	"	H*ugh*
4. ew	"	h*ew*	14. uh	"	b*uh*l
5. ewe	"	*ewe*	15. ui	"	s*ui*t
6. hu	"	*hu*mor	16. uis	"	p*ui*sne
7. icu	"	ad*ieu*	17. 'ye	"	d'ye (do you)
8. icw	"	v*iew*	18. yew	"	*yew*
9. icwe	"	v*iew*ed	19. you	"	*you*
10. œu	"	man*œu*vre			

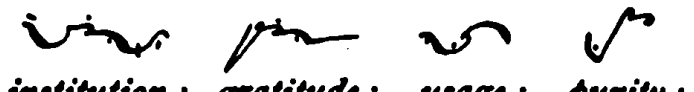
REM.—There is a decided advantage in representing U as we do here. It gives to the monogram a perfectly French appearance to which no one can object, seeing this Phonography is taken from the French.

Ex :



Eng. *emulation; uniform; dispute; utility;*

Fr. *émulation; uniforme; dispute; utilité;*

Eng.  *institution; gratitude; usage; purity;*

Fr. *institution; gratitude; usage; pureté;*

&c.

In short, this is the case for all words whose orthography is like or very nearly like that of the French.

The same remark is applicable to *eu* and *oi*; *sh* and *sh*; *an*, *in*, *on*, *en*, and *ang*, *ing*, *ong*, *eng*.

The *dotted* large quadrant is preferred to the *undotted* one to represent *U*, the latter being employed in representing the more frequent sign *EU*, as in *her*.

When used for the sound *you*, this phonograph must be written thus , *without the dot.*

13

OI – OI, oi, as in *oil.*

5 EQUIVALENTS.

1. noye	Ex.	an*noyed*	4. oye	Ex.	Clande*boye*
2. oig	"	*poig*nant	5. uy	"	H*uy*
3. oy	"	h*oy*			

REM.—This sign represents the same letters *exactly* in English and French, and in both languages it recalls to the mind of the pupil the diphthongs *oi* or *oy*.

EX :

Eng. *joy;* *choice;* *moist;*

Fr. *joie;* *choix;* *moite;*

Eng. *joining;* *poison;* *voice;*

Fr. *joignant;* *poison;* *voix;*

Eng. *viceroy;* *voyage;* *royal;*

Fr. *vice-roi;* *voyage;* *royal;*

&c.

14

⊙ – **OW**, **ow**, as in *owl*.

8 EQUIVALENTS.

1. eo	Ex.	Macl*eod*	5. ou	Ex.	d*ou*t
2. hou	"	*hou*r	6. oub	"	d*oub*t
3. lowe	"	al*lowe*d	7. ough	"	b*ough*
4. o	"	compt (*kount*)	8. ow	"	b*ow*

15

⟨ ⟩ ⟨ ⟩ – **ĂN**, **ăn**, *nasal*, as in *tăn*.

2 EQUIVALENTS.

1. and	Ex.	h*and*some	2. aun	Ex.	*aun*t

NOTA.—When traced in the *first* position, *an* needs no accent: ⟨ = *an*.

16

⟩ ⟨ ⟨ ⟩ – **ĬN**, **ĭn**, *nasal*, as in *tĭn*.

8 EQUIVALENTS.

1. ain	Ex.	capt*ain*	5. inn	Ex	*inn*
2. een	"	b*een*	6. hyn	"	r*hyn*chops
3. eign	"	sover*eign*	7. uin	"	g*uin*ea
4. cin	"	t*ein*t	8. yn	"	s*yn*tax

NOTA.—When traced in the *first* position, *in* needs no accent: ⟩ = *in*; ⟩ = *in a*.

17

– **ŏN**, **ŏn**, *nasal*, as in *goňe*.

8 EQUIVALENTS.

1. an	Ex.	w*an*	4. ohn	Ex.	J*ohn*
2. eon	"	surg*eon*	5. omp	"	c*omp*trol-ler
3. hon	"	*hon*est			

NOTA.—When traced in the *first* position, *on* needs no accent: = *on*: = *on a*.

18

– **ĔN**, **ŭN**, *nasal*, as in *teň*, *tuň*.

16 EQUIVALENTS.

1. ain	Ex.	ag*ain*	9. eyn	Ex.	r*eyn*ard
2. an	"	*any*	10. den	"	hid*den*
3. cen	"	s*cent*	11. hen	"	r*hen*ish
4. ean	"	serj*eant*	12. ien	"	fr*iend*
5. edne	"	w*edne*sday	13. ion	"	cush*ion*
6. ein	"	qu*eint*	14. on	"	s*on*
7. eni	"	v*eni*son	15. one	"	*none*
8. enk	"	p*enk*nife	16. ten	"	of*ten*

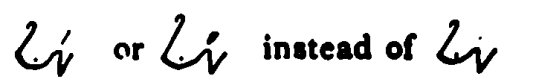
NOTA.—When traced in the *first* position, *en* needs no accent: *hen*; *any*.

REM. I. — The sign of *an*, *in*, *on*, *en* might always be used to represent the frequently recurring syllables *am*, *im*, *om*, *em*, without in the least imparing legibility, so striking is the resemblance between the nasals *m* and *n* in this instance.

As a rule, *am*, *im*, *om*, *em*, are almost always followed by *pe* or *be*, very rarely by other consonants. From this fact, the above remark takes a greater importance, as it permits the avoiding of angles.

As regards the junction of *am*, *im*, *om*, *em*, with other consonants, it is quite immaterial whether we represent them with the sign of *an*, *in*, *on*, *en*, or not.

Should any one wish however to make a perfectly clear distinction between *an*, *in*, *on*, *en*, and *am*, *im*, *om*, *em*, it can easily be done by *making* the *accent* of *an*, etc, *longer*, or *heavier* if more convenient.

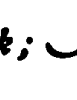
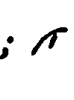
 or instead of

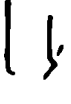
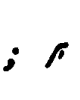
REM. II.—If by *doubling* the *accent* of *an*, *in*, *on*, *en*, we have *am*, *im*, *om*, *em*, in like manner by *doubling* the *size* of the four above vowels, it adds G to them and gives the peculiar *nasal* or *ringing* sound heard in *sang*, *sing*, *song*, *strength*.

Three great advantages are derived from this sign.

1° This lengthening of the small quadrants allows *ang*, *ing*, *ong*, *eng*, to have a sign of their own, thus making a *clear distinction* for the additional G without a *great difference* between the signs : the large quadrants perfectly resembling the French corresponding small quadrants.

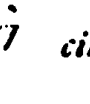
Ex :

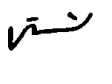
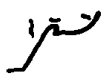
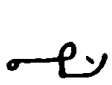
Eng. *bank;*  *cinque;* *long;*  *uncle;*

Fr.  *banque;* *cinq;* *long;*  *oncle.*

Particularly is this the case with the very frequently recurring sound of *ing*, whether it be *initial*, *medial* or *final*.

Ex :

	English.		French.	
Initial.		*England;*		*Angleterre;*
		English;		*Anglais;*
Medial.		*cinque;*		*cinq;*
		singularity;		*singularité.*

	English.		French.
Final.	*preaching;*		*prêchant;*
	 *pleading;*		*plaidant;*
	touching;		*touchant;*
	 *treating;*		*traitant;*
	charming;		*charmant;*
	 *adopting;*		*adoptant;*
	admitting;		*admettant;*
	fixing;		*fixant;*
	limiting;		*limitant;*
	joining;		*joignant;*

&c.

2° The word is by far more correctly written, and therefore more legible.

3° Its *four* positions permit, very often, to apply one of the fundamental principles of this Phonography :

AVOID ANGLES.

19

– **ANG**, **ang**, *nasal*, as in *sang*.

2 EQUIVALENTS.

1. and Ex. h*and*kerchief | 2. angue Ex. har*angue*.

NOTA.—Same remark as for *an*.

20

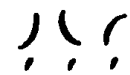
– **ING**, **ing**, *nasal*, as in *sing*.

EQUIVALENT.

1. eng. Ex. *Eng*land.

NOTA.—Same remark as for *in*.

21

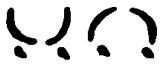
 – **ONG**, **ong**, *nasal*, as in *song*.

EQUIVALENT.

1. ung Ex. s*ung*.

NOTA.—Same remark as for *on*.

22

 – **ĔNG, ŬNG,** *nasal*, as in *streñgth.*

2 EQUIVALENTS.

1. ongue Ex. *tongue* | 2. oung Ex. *young.*

NOTA.—Same remark as for *en.*

When the sound KE is required, it is to be added to the *four* above enlarged nasals.

Ex. *sank;* *sink;* *sunk.*

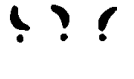
23

– **INE,** ine, as in *bind.*

4 EQUIVALENTS.

1. eyne	Ex.	*eyne*	3. ign	Ex.	*sign*
2. hine	"	*rhine*	4. ine	"	*sine*

24

 – **OUN,** oun, as in *bound.*

2 EQUIVALENTS.

1. omp Ex. *compt*—2. own Ex. *down*

REM.— Remember that the "Vowels can be traced in any position."

REMARKS ON THE CONSONANTS.

It has hitherto been customary amongst English Stenographers to name the consonants *bee, cee, dee,* etc. Our sole object in this new method of Phonography, being to *picture sound,* and not to *write orthography,* we shall not follow the beaten track which is against nature itself and totally erroneous, as we intend to prove.

Let us take, for instance, the first consonant in our phonographic alphabet : *p.* Pronounce it as it sounds in *top.* Gradually drop the *t,* then the *o,* until the last consonant *p* stands alone, thus : *top,* t-*op,* to-*p* = PE. What sound does it give then ? *Pe,* and *pe* alone, and nothing but *pe,* and certainly not *pee !*

The same thing can be said of *b, t, th, d, dh,* and of all the consonants down to Z.

Now it stands to reason that there is no use in my writing pages to prove the similitude existing between the sound of any consonant taken alone and the sound of the same consonant when an *e* mute is added to it.

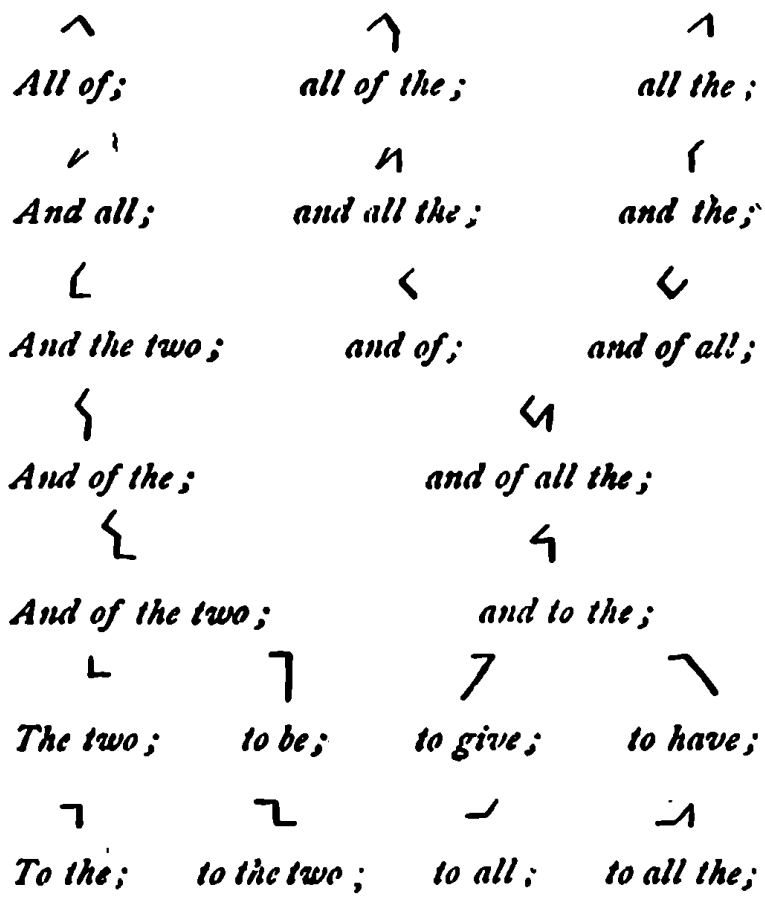
To show the least dissimilarity in the pronunciation of *p* and *pe,* of *b* and *be,* of *t* and *te,* etc., is an impossibility.

Therefore, we are justified in saying that it is redundant as well as erroneous to pronounce *bee, cee, dee,* etc.

The student may now refer to our "Diagram of Consonants," page 13, pronounce each and every consonant, and see if we are right or wrong.

REMARK.—All the consonant-phonographs may be joined together, when convenient, to form *word-signs.*

Ex.



&c.

See "Logograms and Logographs."

CLASSIFICATION OF THE CONSONANTS.

After having very carefully studied the formation of the consonants by the different organs of speech, we classify as below, calling :

1° *Labials*, those consonants which are formed with the *lips*.

2° *Dentals*, those formed with the *teeth*.

3° *Palatals*, with the *palate*.

4° *Gutturals*, with the *throat*.

5° *Nasals*, with the *nose*.

The consonants might also be considered under *two* other heads :

1° Those that are modified by the *lips* (*Labio*).

2° Those that are modified by the *tongue* (*Linguo*)

Modifications	LABIALS (*lips*)	DENTALS (*teeth*)	PALATALS (*palate*)	GUTTURALS (*throat*)	NASALS (*nose*)
LABIO	pe be we whe	fe ve	*	*	me
LINGUO	*	the dhe te de se ze	le re che je she zhe ye	ke ghe	ne gne

PHONOGRAPHY MADE EASY

§ 2

CONSONANTS.

Pe /

The sound *pe* is represented by a *straight* line drawn *perpendicularly* and *from top to bottom* : | .

Used alone for a *cipher*, it means *one* (1).

" " " *word* = *the* : | .

NOTA.—P, *initial*, is *mute* before *s* and *t* : P, *medial*, is *mute* between *m* and *t*.

Be |

The sound *be* is likewise to be represented by a *straight* line, also drawn *perpendicularly* and *from top to bottom*, but *twice as long* as that representing *pe* : | .

Thus, lines representing *pe* and *be* are always *straight* and always *perpendicular*.

EX : | *pe*, | *oe*.

Used for a *word* =(*) *be*, *by*, *bye*, *buy* :

Te —

The sound *te* is represented by a *straight* line drawn *horizontaly* and *from left to right* : — .

Used for a *cipher* = *two* (2).

" " *word* = *to*, *too*, *two* : — .

(*) This sign [—] is used for *means*, *equals*, *signifies*, or *is equivalent to*.

De ——

The sound *de* is likewise represented by a *straight* line drawn *horizontally* and *from left to right*, but having *twice the length* of that representing *te* : —— .

Then, lines representing *te* and *de* are always *straight* and always *horizontal.*

Ex.: *te* — , *de* —— .

Used as a *word* = *do* : —— .

Nota.—*D* is *silent* only in the words : "Wednesday" and "handkerchief."

THe —
DHe —

These two lisping sounds (the *harp* "the" and the *flat* "dhe") are the stumbling block of many French persons who attempt the study of English.

Through ignorance or negligence, these two sounds are very often pronounced as if written *te* and *de*, and on that account they are represented in this Phonography by the signs used for *te* and *de*, from which they are distinguished but by a *tick* crossing them.

This will greatly facilitate the reading of Phonography.

For the sake of speed, the definite article *the* is represented by the *tick alone* of its sign *THe* [—], so : | = *the.*

DHe used as a *word* = *there, their* :—.

Fe \

The sound *fe* is figured by a *straight* line which must be drawn *obliquely*, *from left to right*, and *from top to bottom*: \ .

Used as a *cipher* = *three* (3).
" " *word* = *of*: \ .

NOTA.—*F* is *never silent*, and has only this one sound, except in the single word *of*, in which it has the power of *v*.

Ve \

The sound *ve* is likewise figured with a *straight* line, also drawn *obliquely*, from *left to right*, and from *top to bottom*; but being *twice the length* of *fe*: \ .

So, *fe* and *ve* are always *straight* lines, *obliquely* drawn and always written *from left to right* and *from top to bottom*.

EX: *fe* \ ; *ve* \ .

This slanting position is the essential difference with the *perpendiculars* | *pe*, | *be*, and the *horizontals* — *te*, —— *de*, and + *the*, —+— *dhe*.

NOTA.—*V* is *never silent*, except in *sevennight* (pr. *sĕn'nīt*), which is also written *sennight* (p. *sĕn'nīt*).

We \

The only difference between the \ *we* and the \ *ve* stems, is the tick crossing the former.

To express *we* when aspirated [*whe*], place the tick in a *lower* position : \ .

Used for a *word* = *would* : \ .

NOTA.—*W*, like *Y*, is *consonant* when *initial*, and *vowel* when *final*. It is always *silent* before the letter *R* in the same syllable.

Ke /

This sound is represented by a *straight* line to be drawn in an *oblique position*, *from right to left*, and *from top to bottom* : / .

Used for a *cipher* = *four* (4).

" " *word* = *and* : / .

GHe /

The hard sound of G is likewise represented by a *straight* line, *obliquely* drawn *from right to left* and *from top to bottom*, but *twice as long* as *ke*.

Ex. : *ke* / , *ghe* / .

Hence, *ke* / and *ghe* / are always *straight*, *slanting*, struck *from right to left* and *from top to bottom* / / .

The difference between these and the *oblique* \ *fe*, \ *ve*, and \ *we*, is that the slant of *ke* / and *ghe* / is *from right to left* / /, whilst that of *fe* \ , *ve* \ , and *we* \ , is *from left to right*.

Ex. : *fe* \ , *ve* \ , *we* \ .
ke / , *ghe* / .

Used as a *word* = *give, given:* /.

NOTA.—*K* is always *silent* before *n* in the same syllable. It is also *silent* after *c*.

G is always *mute* before *m* and *n* in the same syllabe, and always *hard* at the end of a word.

Le /

The sound *le* is represented by a line drawn *obliquely, from left to right*, and always UPWARD.

Used for a *word* = *all* : / .

Re /

The sign *re* is made in exactly the same manner as *le*, except that it is *twice as long*.

Ex.: *re* / , *le* / .

So, *le* / and *re* / will always be *straight* lines, always *slanting*, always written *from left to right* and UPWARD.

It is this very *upward direction* which makes them differ from *ke* / and *ghe* /; these last being always written *downward* or *from top to bottom* / / , whilst *le* / and *re* / are always written *upward* or *from bottom to top* : / /.

These particular directions (*downward* and *upward*) will almost invariably cause the outlines of the *downward* strokes *ke* / and *ghe* / , to be *thicker* than the *upward* / *le* and / *re*, which will be by itself a means to help distinguishing them. Be-

sides, as it will be hereafter explained, the position altogether different of these *four* signs in the context gives no chance whatever to confound them.

Used as a *word* = *are* : / .
" " *cipher* = *five* (5).

NOTA.—This letter, which is but a jar of the tongue, is, says Walker, *the most imperfect* of all the consonants ! T'is strange that it should be *one of the most frequent ! !*

Me (

The sound *me* is written with a *large semi-circle*, drawn *from top to bottom*, in the shape of a C : (.

Used as a *word* = *him* : (.
" " *cipher* = *six* (6).

NOTA.—When joined to *se* ⌣ or *se* ⌣ , it could be written so : (, (.
M is *silent* before *n* in the same syllable.

Ne)

The sound of *ne* is written with a *large semi-circle* drawn *from top to bottom*, as a reversed C :) .

Used as a *word* = *not* :) .
" " *cipher* = *seven* (7).

If immediately *followed* by a *dot*, it means *No.* or *number* (indicative of the order).

NOTA —N *final*, and preceded by *l* or *m*, is *mute*.

GNe

This sound is written exactly as *ne* with a *dot inside* the semi-circle : .

Used as a *word* = { *signify* / *signifies* }

Je

The sound of *je* (pr. *dje*) is written with a *large semi-circle* drawn *from left to right*, in the *shape of an arch* : .

Used as a *word* = *each* : .
" " *cipher* = *eight* (8).

NOTA.—This letter ends no English words.

CHe

The sound of *che* (pr. *tche*), being the same as that of *je* (pr. *dje*) *sharpened*, is written as *je*, with the exception of a *dot inside* the semi-circle : .

NOTA.—In words derived from the Greek, *ch* sounds like *k* : *ch*orus, *ch*oir.

Se

The hissing sound of *se* is traced as a *large semi-circle*, *from left to right* and having the form of a *basin* or *inverted arch* : .

Used as a *word* = *is*, *his* : .
" " *cipher* = *nine* (9).

Ze

On account of its close relationship with *se*, the buzzing sound of *ze* is represented like *se*, with an *inside dot* : .

Used as a *word* = *as, has:* ⌣ .

NOTA,—When *se* ⌣ and *ze* ⌣ are added to *me* (, they may be written thus: (, (instead of: (, (.

SHe ⌣

The sound of *she* is written like *se* with a perpendicular *tick through it* : ⌣ .

Used as a *word* = *should* : ⌣

NOTA.—*Sh* is never *silent*.

ZHe ⌣

This sound is written like *she* ; but instead of striking the tick *perpendicularly* and *through* the semi-circle, it must be struck *horizontally* and *inside* the semi-circle : ⌣

When used for a *word* = *usual-ly* : ⌣ .

REM.—The readily uniting *horizontal* and *downward* semi-circle has been adopted for *she* and *zhe*,

1° On account of the frequent occurrence of these two sounds. The *perpendicular* tick is given to the most frequent of the two (*she*) ; *zhe* ⌣ hardly occurring at the rate of 2 per cent.

2° Because *she* and *zhe* can be considered as mere *aspirations* of *se* and *ze*.

3° *She* and *zhe* being formed *almost* in the same seat of sound as *se* and *ze*, it naturally follows that they ought to have *almost* the same shape.

4° Another reason for our adopting these two semi-circles is that they *very often* give to the monogram the same appearance it has in French.

Ex.:

SHe ⌣ :

English.		French.
	condition	
	education	
	passion	
&c.,		&c.

ZHe ⌣ :

English.		French.
	decision	
	precision	
	vision	
&c.,		&c.

X or

This letter begins no English words. It has *three* sounds : *kse* , *gse* and *ze* ⌣ , and is written, as the case may be, viz :

1° Very often *kse* : *ax*, *tax*, *expect.*

2° Sometimes *gze* (when *preceded* by *e* and immediately *followed* by another vowel) : *example.*

3°. Very seldom *se* (only when *initial*, before foreign words) : *xylography.*

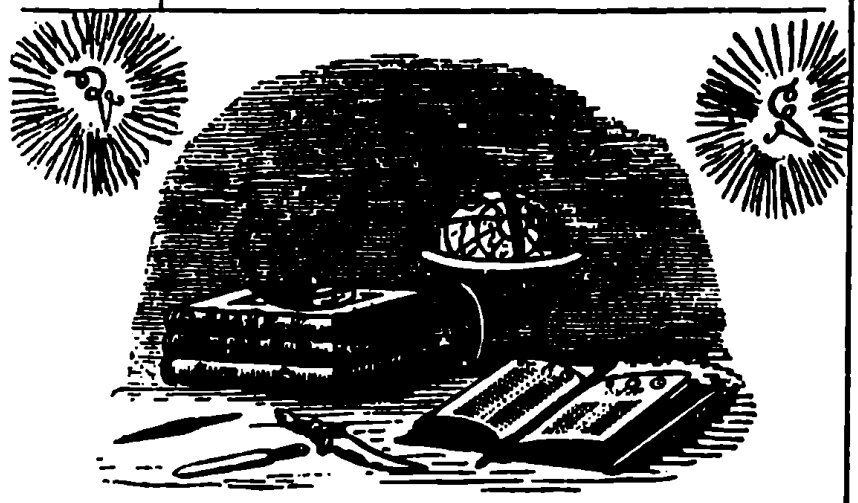
Ye

When this letter is *initial*, it is, like *W*, a *consonant*, and is represented with *two* or *more* small semi-circles written in every direction to suit the sign which immediately follows.

It has a great analogy with the peculiar liquid sound of the French *ill* or *il*, and sounds like it, as in *y*ou (pr. *iiioo*)

Standing alone = *yes.*

☛Remember that the "Consonants must *always* be traced as indicated in the Alphabet." ! ! !



"*Make Phonography universal* *intellectual work,* *rapid acquisition* *instruction.*"

EVILS OF THE COMMON ORTHOGRAPHY.

The foregoing remarks clearly show *two* things, which may be called the *two great inconsistencies* of the Roman alphabet :

1° *The same letter* is represented by *different sounds*, then :

"TOO MANY SOUNDS FOR A SIGN."

2° *The same sound* is represented by *different letters*, then :

"MANY SIGNS FOR A SOUND."

It is known fact that the Roman alphabet is at the same time *redundant* and *defective.*

REDUNDANT :

inasmuch as some letters provide for sounds already provided for.

EX:

C sounds *ke* and sometimes *se.*
Q always sounds *ke.*
X sounds either *kse, gze* or *ze.*
I and **Y** represents the same sound.

DEFECTIVE :

as there are *fourteen* sounds to be represented by *six* characters, two of which, *i* and *y*, as seen above, stand for the same sound !

From such whimsical premises what can be logically deducted but *inconsequence* and *irrationality !*

The following exemplifies the above and is at the same time a *résumé* of what has been said in detail in the "Remarks on the Vowels," p. 15 et seq.

1

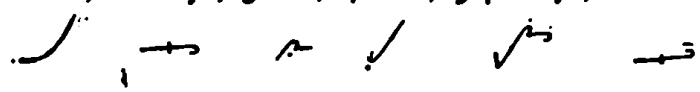
TOO MANY SOUNDS FOR A SIGN.

The letter **A** has *six* different sounds :

1 f*a*t ; 2 f*a*r ; 3 f*a*ll ; 4 wh*a*t ; 5 *a*le ; 6 c*a*re.

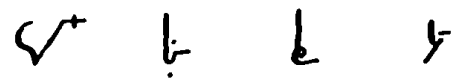
The letter **E** has *six* different sounds :

1 h*e*r ; 2 th*e*y ; 3 l*e*t ; 4 *e*re ; 5 pr*e*tty ; 6 th*e*.



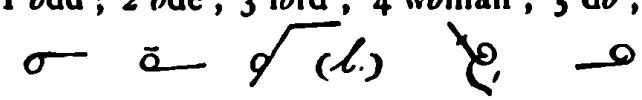
The letter **I** has *four* different sounds :

1 m*i*rth ; 2 b*i*t ; 3 b*i*te ; 4 p*i*que.

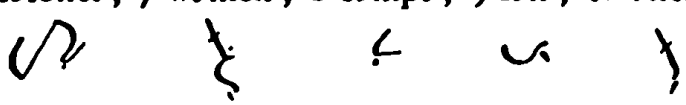


The letter **O** has *ten* different sounds :

1 *o*dd ; 2 *o*de ; 3 l*o*rd ; 4 w*o*man ; 5 d*o* ;



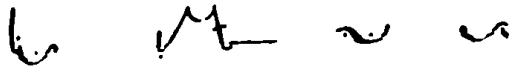
6 c*o*lonel ; 7 w*o*men ; 8 c*o*mpt ; 9 s*o*n ; 10 *o*ne.



The letter **U** has *nine* different sounds :

1 p*u*t ; 2 r*u*de ; 3 *u*s ; 4 *u*rge ; 5 b*u*ry ;

6 b*u*sy ; 7 pers*u*ade ; 8 *u*se ; 9 s*u*n.



REMARKS ON THE DIPHTHONGS.

The insufficiency of the Roman alphabet is such, that it led, contrary to the principles of sound orthography, to the use of groups of letters to represent single sounds.

THUS:

The letters **AA** have *three* different sounds:

1 Is*aa*c; 2 *aa*m; 3 *A*aron.

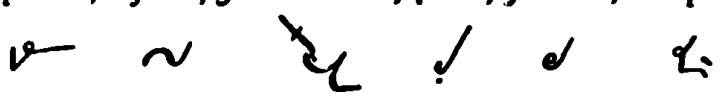
The letters **AE** have *six* different sounds:

1 H*ae*rlem; 2 g*ae*lic; 3 Mich*ae*l;

4 C*ae*sar; 5 *ae*rial; 6 *ae*rify.

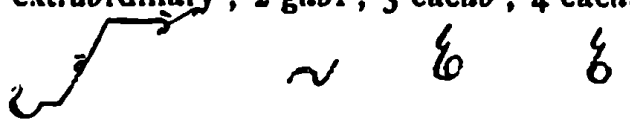
The letters **AI** have *six* different sounds:

1 pl*ai*d; 2 j*ai*l; 3 w*ai*stcoat; 4 *ai*r; 5 *ai*sle; 6 capt*ai*n.



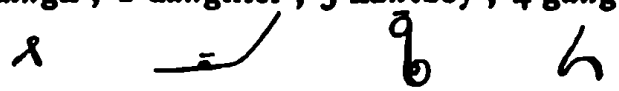
The letters **AO** have *four* different sounds:

1 extr*ao*rdinary; 2 g*ao*l; 3 cac*ao*; 4 cac*ao*.



The letters **AU** have *four* different sounds :

1 l*au*gh ; 2 d*au*ghter ; 3 h*au*tboy ; 4 g*au*ge.



The letters **AY** have *three* different sounds :

1 p*ay* ; 2 s*ays* ; 3 *ay*.

Nota.—*Aye* has also *three* different sounds :
aye (yes), *aye* (always), *prayer*.

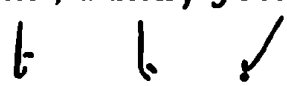
The letters **EA** have *seven* different sounds :

1 h*ea*rt ; 2 br*ea*k ; 3 br*ea*kfast ; 4 b*ea*r ;

5 guin*ea* ; 6 l*ea*gue ; 7 *ea*rth ;
besides their natural sounds in "id*ea*" :

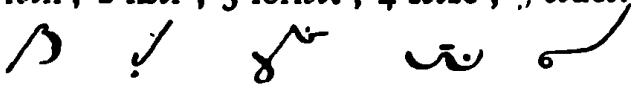
The letters **EE** have *three* different sounds :

1 b*ee* ; 2 b*ee*n ; 3 *e'er*.



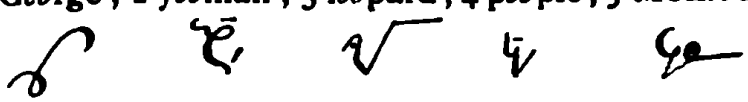
The letters **EI** have *five* different sounds :

1 r*ei*n ; 2 h*ei*r ; 3 forf*ei*t ; 4 s*ei*ze ; 5 *ei*der.

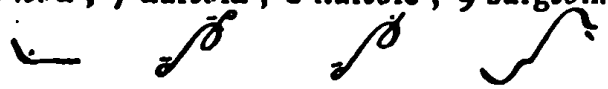


The letters **EO** have *nine* different sounds :

1 G*eo*rge ; 2 y*eo*man ; 3 l*eo*pard ; 4 p*eo*ple ; 5 McL*eo*d ;

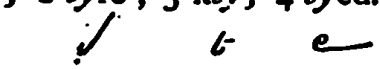


6 *feod* ; 7 aur*eo*la ; 8 aur*eo*le ; 9 surg*eo*n.



The letters **EY** have *four* different sounds :

1 h*ey* ; 2 *eyre* ; 3 k*ey* ; 4 *eyed*.



NOTA.—*Eye* has *three* different sounds : *eye*, k*eye*d, conv*eye*d.

The letters **IA** have *four* different sounds :

1 parli*a*ment ; 2 di*a*mond ; 3 cav*ia*re ; 4 cav*ia*r.

The letters **IE** have *six* different sounds :

1 arm*ie*s ; 2 s*ie*ve ; 3 m*ie*n ; 4 p*ie* ; 5 fr*ie*nd ; 6 soldi*er*,

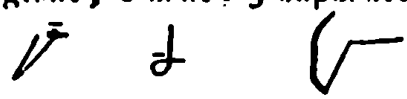
besides their natural sounds in "sc*ie*nce" :

NOTA.—One is sometimes at a loss to know whether to write *ei* or *ie* in words where the long sound of *e* has to be expressed. The difficulty will disappear with this simple RULE :

"After the letter *c*, write *ei* ; after all other consonants, write *ie*."

The letters **OA** have *three* different sounds :

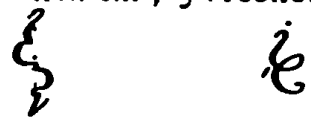
1 gr*oa*t ; 2 b*oa*t ; 3 cupb*oa*rd.

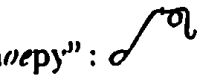


The letters **OE** have *five* different sounds :

1 d*oe* ; 2 d*oe* (a feat) : 3 d*oes* ;

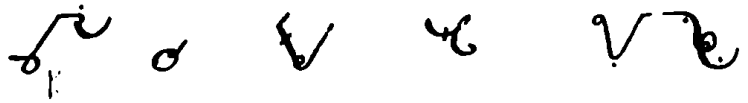
4 *oe*cumenical ; 5 *oe*conomy ;



besides their natural sounds in "orth*oe*py" : 

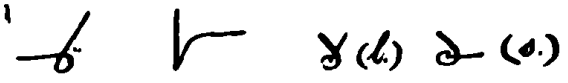
The letters **OI** have *five* different sounds :

1 tort*oi*se ; 2 *oi*l ; 3 ch*oi*r ; 4 cham*ois* ; 5 av*oi*rdup*oi*s.



The letters **OO** have *four* different sounds :

1 d*oo*r ; 2 bl*oo*d ; 3 f*oo*l ; 4 f*oo*t.

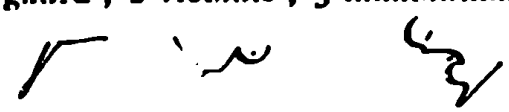


The letters **OU** have *eight* different sounds, all expressed by this phrase :

"C*ou*sin, I th*ou*ght y*ou* w*ou*ld c*ou*gh y*our* s*ou*l *ou*t."

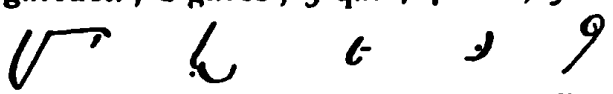
The letters **UA** have *three* different sounds :

1 g*ua*rd ; 2 victu*a*ls ; 3 mantu*a*maker.



The letters **UE** have *five* different sounds :

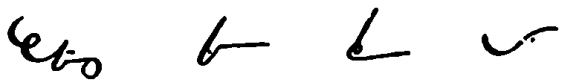
1 g*ue*rdon ; 2 g*ue*ss ; 3 q*ue* ; 4 h*ue* ; 5 r*ue*.



NOTA.—It is *silent* when *final* : antiqu*e* ; rogu*e*.

The letters **UI** have *five* different sounds :

1 mosq*ui*to ; 2 g*ui*ld ; 3 g*ui*de ; 4 s*ui*t ;



When preceded by *r*, they are pronounced like *oo* : 5 fr*ui*t .

We gladly quote from the *Montreal Gazette* of February 13th, the following which is very *à-propos* :

" The inconsistencies of our orthography are something fearful to contemplate : *T.o.n.g.u.e* spells *tongue*, and the man that so spelt it first should have been *hongue !*

A.c.h.e spells *ache* and that's all you can *mache* out of it.

E.i.g.h.t spells *eight*, no matter how you *depre-cieight* the idea ; and that *a.i.s l.e* should spell *aisle*, and *f.e.i.g.n* *feign*, is enough to make any body *smaisle*, if the effort were not too *peignful ! !* "

TOO MANY SIGNS FOR A SOUND.

24 SOUNDS.

The sound	Ă	(∘)	has 20	Equivalents, p.	15
"	Ä	(ơ)	" 14	"	16
"	Ŏ	(O)	" 18	"	16
"	Ō	(Ō)	" 27	"	17
"	OO	(⊙)	" 25	"	18
"	Ĕ	(⌒)	" 28	"	19
"	A	(⌣)	" 29	"	20
"	Ē	(⌒)	" 30	"	21
"	I	(⌒)	" 25	"	22
"	Ī	(⌒)	" 22	"	23
"	Ĭ	(⌒)	" 18	"	24
"	Ū	(⌒)	" 19	"	25
"	ÖI	(⌒)	" 5	"	27
"	ÖW	(⊙)	" 8	"	28
"	AN	(⌒)	" 2	"	28
"	IN	(⌒)	" 8	"	28
"	ON	(⌒)	" 5	"	29
"	EN	(⌒)	" 16	"	29
"	ANG	(⌒)	" 2	"	33
"	ING	(⌒)	" 1	"	33
"	OI/G	(⌒)	" 1	"	33
"	ENG	(⌒)	" 2	"	34
"	INE	(⌒)	" 4	"	34
"	OUN	(⌒)	" 2	"	34
			331	"	

Three hundred and thirty-one Equivalents!

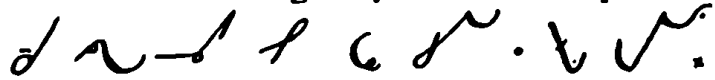
Three hundred and thirty-one different ways of writing *twenty-four sounds!!!*

Here is another illustration of the illogical rules of Orthography, with correct pronunciation given under each word:

1. "*Though* the *tough cough* and *hiccough plough*

me *through*,

2. O'er life's dark *lough* my course I will pursue."



This couplet presents the combination *ough* with *seven* different sounds!

....

It is not surprising that the French man should complain of a *cow* (cough) *in his box* (chest); or that Voltaire, upon learning that *ague* is pronounced as *two* syllables and *plague* as *one* syllable, should wish one half of the English had the *ague* and the other the *plague!* — (*Graham's Hand-Book of Standard Phonography*).

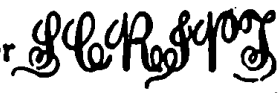
The above considerations fully justify us in comparing *Orthography* to a tipsy head moving to and fro, upward and downward, from right to left—or to those capricious, fantastic and ever varying flashes of the *Northern Lights*, always changing, never at rest — whilst, Thou, *Phonography*, like the sound

mind of a clear head, wilt guide us in the path of unity, for Thou art as fixed as the

NORTH STAR !

Before going further, and to complete what has been said above concerning the incongruities of Orthography, we will make this remark which is

WORTHY OF NOTICE !

In order to form all the letters of the common Alphabet, the pen has to perform *one hundred and seven* different motions, which motions are sometimes very pretentious to the eye and still more tedious to the hand; such is particularly the case for the CAPITAL LETTERS, either  or *printed*, not to mention the crossing of the *t*, and the dotting of the *i* and *j*. On the contrary to form all the signs of our Phonographic Alphabet, the pen has to make but *fifty* motions, all as smooth, as easy and natural as walking is; and only *twenty-five* when all the accidental signs are discarded.

This, at the very outset, is a saving of *time* and *work* of over *fifty per cent* in the first case, and of over *seventy-five per cent* in the second case.

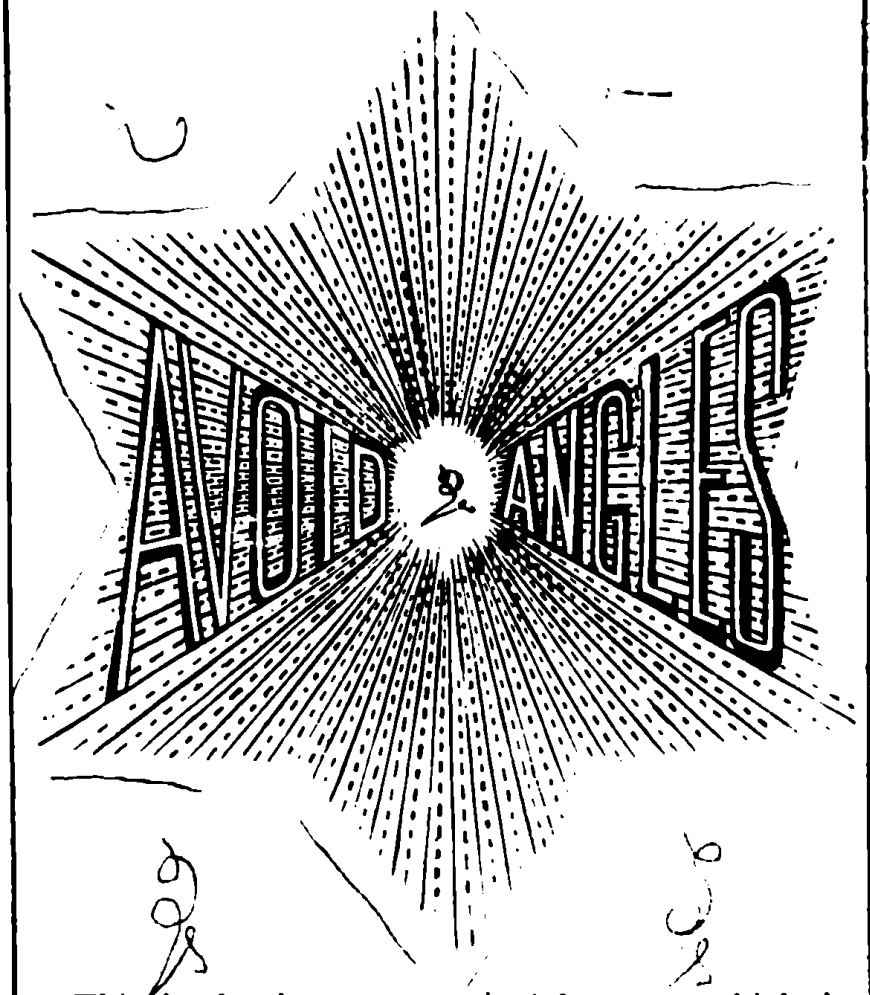
☛ Now remember these two great axioms of Phonography:

Of TIME..... *never enough !*
Of WORK..... *always enough !*

HOW TO JOIN THE PHONOGRAPHS

There is but a *a single rule*, to which rule there is *not a single exception!*

RULE.



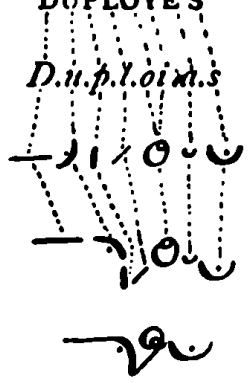
This is the important principle upon which is grounded Mr. Duployé's admirable system.

This principle was never heard of before. It is a particular feature of his Phonography, and with the good idea of inserting the vowels, make his system the only one that has any claim to universality.

It is important for the student to study closely this Rule "AVOID ANGLES," before attempting to write. We give below a series of monograms written according to the above Rule.

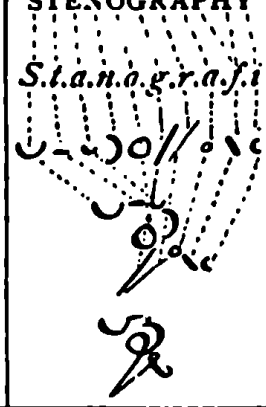
DUPLOYE'S

D.u.p.l.oi.n.s



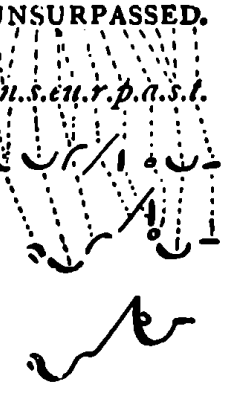
STENOGRAPHY

S.t.a.n.o.g.r.a.f.i



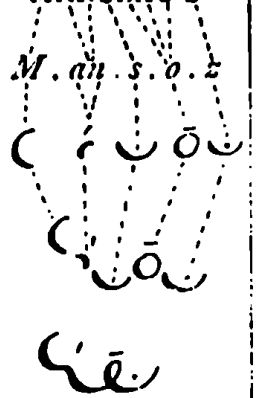
UNSURPASSED.

un.s.e.u.r.p.a.s.t.



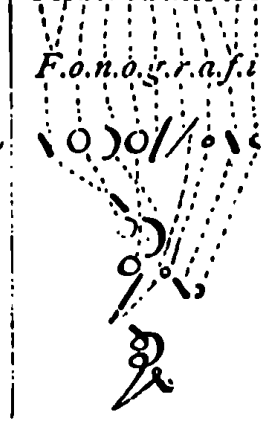
MANSEAU'S

M.an.s.o.z



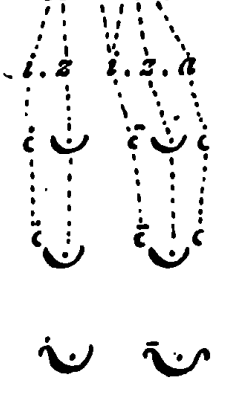
PHONOGRAPHY

F.o.n.o.g.r.a.f.i

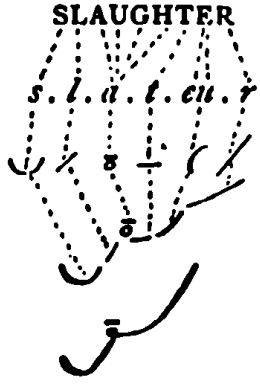


IS EASY.

i.z i.z.i

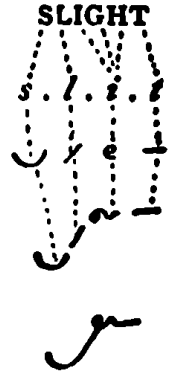


SLAUGHTER

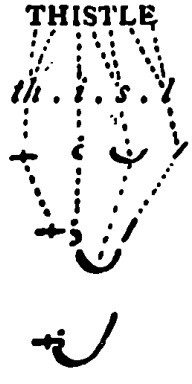


SLANDERING

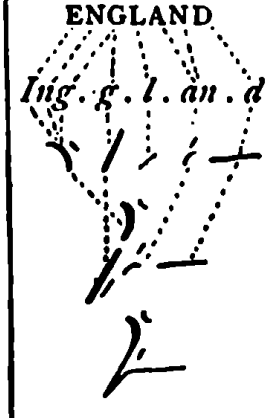
SLIGHT



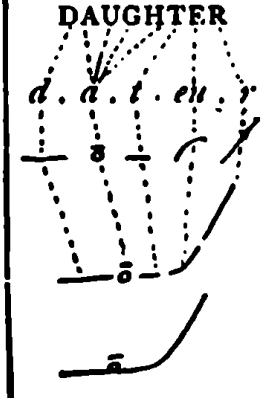
THISTLE



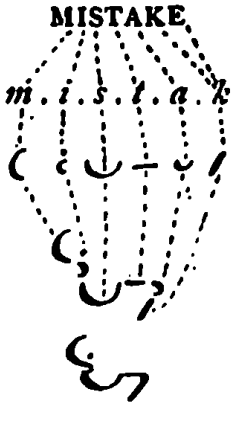
ENGLAND



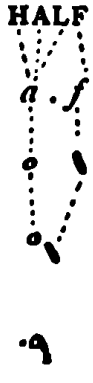
DAUGHTER



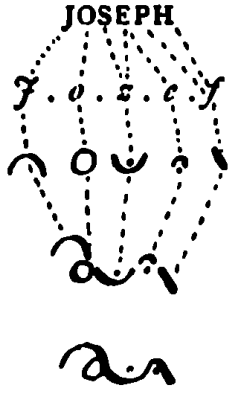
MISTAKE



HALF



JOSEPH

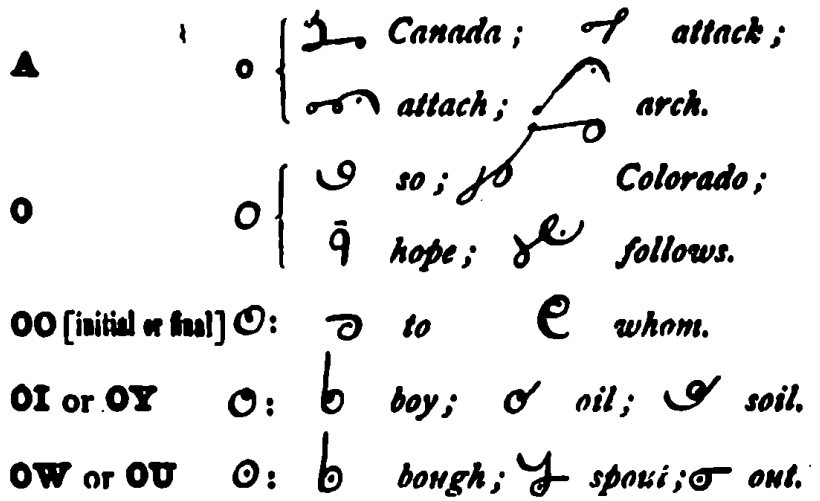


RULE:

AVOID ANGLES.

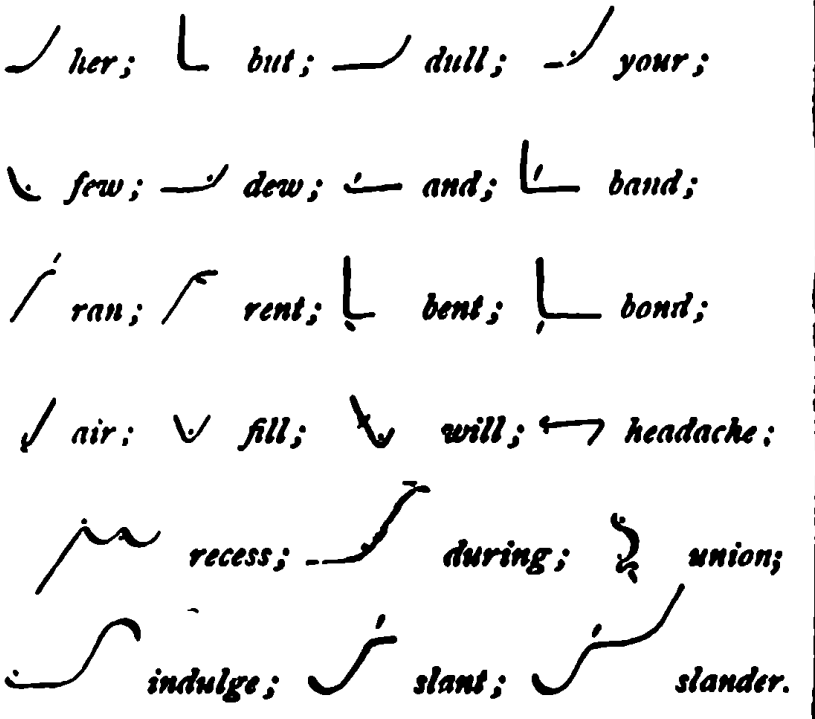
1° The application of this rule is always possible with the circle signs.

Ex :



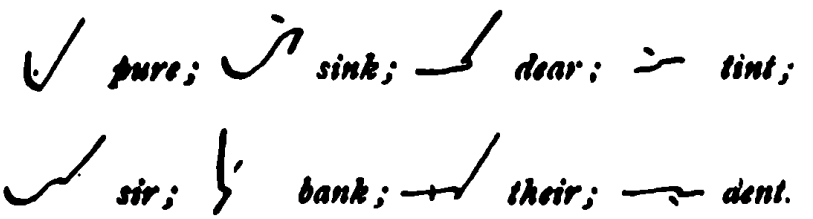
2° As regards the large quadrants ⌒ ⌒ , the small quadrants ⌒ ⌒ , and the small semi-circles ⌒ ⌒ , there being *four* signs for each sound, it is *always* possible to avoid angles when they are preceded or followed by a consonant with which they form a syllable : so that any syllable needs for its formation but *a single stroke* of the pen.

Ex :



But it is *sometimes* impossible to avoid angles when these quadrants and semi-circles, are joined to consonants which begin the next syllable.

Ex:



However the angle can *often* be avoided.

3° As a rule, most of the consonants cannot be united with each other without angles

Ex :

great; *straight;* *spectacle.*

Nevertheless the consonants below mentioned can *always* be joined together *without angles :*

Pe | **Be** | with *se* ⌣, *ze* ⌣, *she* ⌣, *zhe* ⌣.

Te — **De** —
THe – **DHe** – } " *ne*) , *gne*) .

Fe \ **Ve** \ **We** \ " *ne*) , *gne*) , *se* ⌣ , *ze* ⌣ , *she* ⌣ , *zhe* ⌣ .

Ke / **GHe** / " *se* ⌣, *ze* ⌣, *she* ⌣, *zhe* ⌣

Le / **Re** / " *je* ⌒ , *che* ⌒ .

Me (with *te* –, *de* —, *the* +, *dhe* +–,
fe \, *ve* \, *we* \,
ne), *gne*).

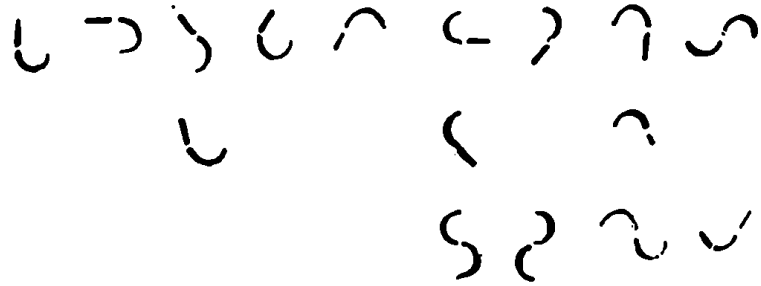
Ne) **GNe**) " *ke* /, *ghe* /, *me* (.

Je ⌒ **CHe** ⌒ " *pe* |, *be* |, *fe* \, *ve* \,
we \, *se* ⌣, *ze* ⌣,
she ⌣, *zhe* ⌣.

Se ⌣ **Ze** ⌣
SHe ⌣ **ZHe** ⌣ " *je* ⌒, *che* ⌒, *le* ⌒, *re* /.

Disregarding the names of the above consonants and merely looking at their geometrical outlines, they can be reduced to the following clear and simple

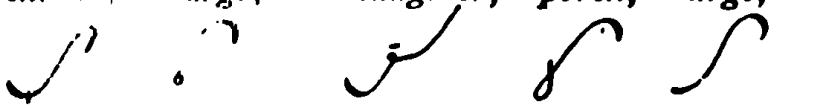
DIAGRAM:



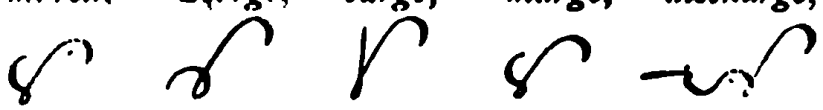
EXAMPLES OF CONSONANTS UNITING WITHOUT ANGLES

absent, *church,* *indulge,* *arch,* *Etna,*

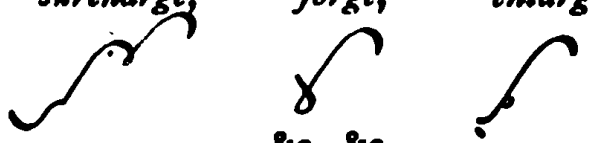
shrink, *large,* *slaughter,* *porch,* *urge,*



march, *George,* *barge,* *marge,* *discharge,*



surcharge, *forge,* *enlarge,*



&c., &c.

4° *Le* ⌒ and *Re* ⌒ are joined together at an obtuse angle :

EX:

Charles, *girl,* *curl,* *earl.*

REM. — They can also be written thus, when convenient :

marl, *parl,* *pearl,* *snar*

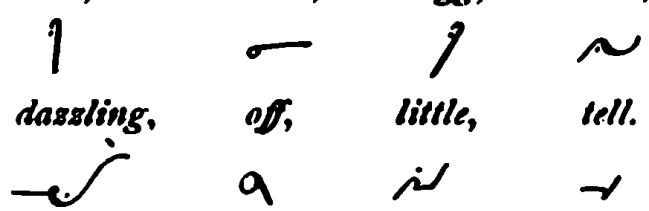
5° But how are to be expressed *two* consonants meeting together in the same word? — *Two* consonants meeting together in the same word are *both expressed* if *both are sounded.* But this reduplication is more *apparent* than *real*, for the latter is extremely rare. It occurs, according to Munson, only in compound and derived words, where the original root either begins with the same consonant-sound as the final one of the prefix, or ends with the same that commences the suffix, as :

k in *book-case.*
m in *immortal, immaterial.*
n in *unnatural, unnecessary.*

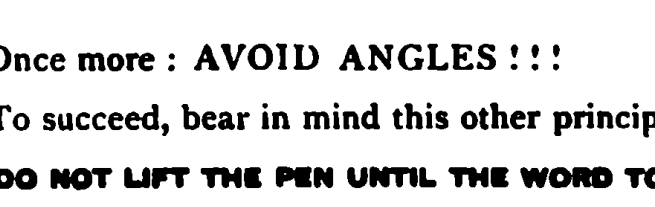
In such cases, a small *tick* or *dash* drawn across does away with this very rare difficulty. Then as a rule double consonants are not expressed.

Ex :

ebb, *add,* *egg,* *less,*



dazzling, *off,* *little,* *tell.*



Once more : AVOID ANGLES ! ! !

To succeed, bear in mind this other principle :

DO NOT LIFT THE PEN UNTIL THE WORD TO BE WRITTEN BE FINISHED.

PHONOGRAPHIC NUMERALS.

The Arabic characters are by themselves a kind of Phonography of numbers. They could be used with advantage on account of their legibility, their queer outlines rendering them conspicuous in a page of Phonography.

However, for the benefit of those who might wish for a more rapid, more phonographic way of ciphering, we submit the following :

Num.	Pho.	DESCRIPTION	HOW TRACED
0	O	large circle	
1	|	small perpendicular	downward
2	—	" horizontal	from left to right
3	\	" oblique	" "
4	/	" "	from right to left
5	/	long "	upward
6	(	small semi-circle	from top to bottom
7	)	" "	" "
8	⌒	" "	from left to right
9	⌣	" "	" "

The small circle [o] is used for repeated numbers, and at the same time serves to separate like numbers.

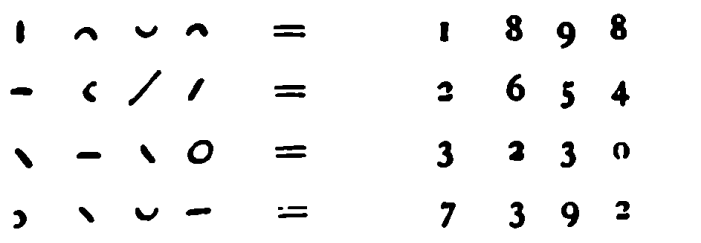
These signs are written as ordinary Phonographic signs.

Ex :

24 40 76 504 98 59 1878

When needed for calculations, they may be written separately as common numbers :

Ex :



REMARKS.

1° When a cipher is *repeated*, as 11, 222, 33, 444, 555, &c., the repetition of the preceding cipher is expressed by the small circle [o].

By this means the readily uniting sign of *a* [o] serves at the same time to *separate* and *represent* the numbers.

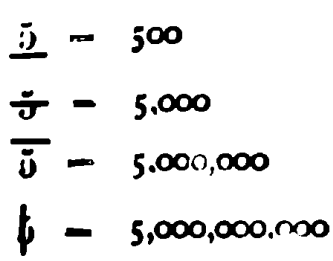
Ex :

33 444 2222 3355 11333 551

2° When *two* or *more zeros* occur, it is really advisable to use the phonographic numerals in this way :

HUNDREDS : by a *line* drawn *under* the cipher.
THOUSANDS : " *line* " *across* "
MILLIONS : " *line* " *above* "
BILLIONS : " *line* " *perpendicularly across.*

Ex :



500

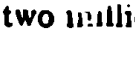
5,000

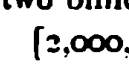
5,000,000

5,000,000,000

OR

six thousand five hundred [6,500].

 two millions three hundred [2,000,300].

 two billions four thousand seven hundred [2,000,004,700].

When the same cipher [illegible] than one line, the lower denomination is to [illegible].

Ex :

5 is read : *five hundred thousand* [500,000].

6 " *six hundred millions* [600,000,000].

It would conduce still more to rapidity without injuring legibility if the word following the number were substituted to the line.

Ex :

1 — one hundred men.

2 — two thousand men.

3 — three millions of men.

4 — four hundred thousand men.

$ and CENTS.

As regards distinguishing *Dollars* from *Cents*, the usual decimal *point* is the shortest way. Then any number to the *left* of that point means *dollars*, and any number to the *right* of it means *cents*.

Ex :

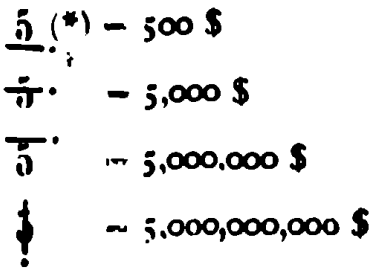
2.00 — two dollars.

2.50 — two dollars and fifty cents.

If the *dollar sign* [$] is used, it should be placed *where* it is pronounced : *after* and *not before* the number. It is more logical and at the same time prevents the hand form going backward to write the *dollar sign.*

When the *numeric line* referred to above is used, put the decimal point *after* it and on its prolongation.

Ex :



FRACTIONS.

For ordinary use, the *Unit* is divided into *nine* parts, of which :

1 part for the *half :* ½

2 parts " *thirds :* ⅓, ⅔

2 " " *fourths :* ¼, ¾

4 " " *eighths :* ⅛, ⅜, ⅝, ⅞

9

(*) Write the arabic *one* in this manner [1], and not so [/].

These *nine* parts are all expressed by writing the *numerals* of their fractions in *small* ciphers :

Above the unit ..... for the *half* : $\overset{1}{2}$ — 2 ½

At the right [upper side] of the unit for *thirds* { 3^{1} — 3 ⅓ ; 3^{2} — 3 ⅔

At the right [lower side] " for *fourths* { 4_{1} — 4 ¼ ; 4_{3} — 4 ¾

Under the unit ..... for *eighths* { $\underset{1}{8}$ — 8 ⅛ ; $\underset{3}{8}$ — 8 ⅜ ; $\underset{5}{8}$ — 8 ⅝ ; $\underset{7}{8}$ — 8 ⅞

The *ordinal* numbers are expressed by adding to them the sign *th* [+], or merely the sign *t* [—] placed anywhere after the number.

Ex :

1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th

1⁻ 2⁻ 3⁻ 4- 5- 6- 7- 8- 9-

H (aspirated).

The peculiar breathing called *aspiration* is done in English by sounding *h* before a vowel.

This *h* is always aspirated except however in the *eight* following words and their derivatives :

Heir	and	6	derivatives	= 7
Herb	"	38	"	= 39
Honest	"	3	"	= 4
Honor	"	8	"	= 9
Hospital	"	7	"	= 8
Hour	"	9	"	= 10
Humble	"	9	"	= 10
Humor	"	12	"	= 13

In all *one hundred* words in which the *h* is silent.

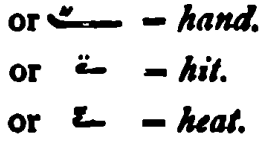
This is a very small fraction [$\frac{1}{750}$] if we consider that the English language is said to be composed of *seventy-five thousand* words (*).

As a general rule and as far as legibility and meaning are concerned, it is quite unnecessary to note the aspiration in writing Phonography or Stenography; the context will readily show it.

However, when desirable, it should be done as follows:

1° For words having an *accent*, a *dot* or a *dash*, make such *accent*, *dot* or *dash* HEAVY, or DOUBLE IT:

EX:



(*) Out of that number, 13330 only have a Saxon or Teutonic origin, whilst 29354 are of Latin derivation.

Though fewer, the words derived from the Saxon are more frequently used.

The "Lord's prayer," for instance, as given by St. Luke, consists of *fifty-eight* words, of which, *three* only are derived from the Latin: *indebted* [from *debitus*], *temptation* [from *tentatio*], and *deliver* [from *libera*].

2° For all other words, put a *dot* at the *beginning* of the aspirated letter, or a *dash* UNDER it :

·ꝙ *hope ;* ⸍ *heart.*

PUNCTUATION

The punctuation is the same as for ordinary long-hand, except the *period* and the *parenthesis*, which are made as follows :

PERIOD × or | ; PARENTHESIS (or)

INITIALS

Initials of any kind may be written in long-hand. If, however, phonographic signs are used instead, care should be taken to write the *phonograph* exactly corresponding to the *letter*, totally disregarding the *sound* of the Initial. The *common*, and not the *phonographic*, *initial* must be indicated. In short, write for the *eye* and not for the *ear*.

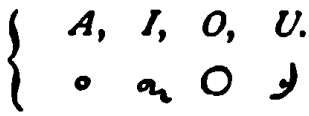
CONSONANT INITIALS.

Anthony and *Augustine* will be both written with ∘, though the beginning of these names sounds, the first like *an* [ɾ], and the second like *O* [O].

Write *Christopher* with *che* ⌒ and not *ke* /; *George* with *ghe* / and not *dje* ⌒ ; *Philip* with *pe* | and not *fe* \ , &c.

When the initial is *C* (followed by any letter but *h*), *H*, *Q* or *E* mute, as there are no corresponding

phonographs, they should be written in long-hand. *X* should be indicated in long-hand also, as it has *three* distinct *sounds.*

VOWEL INITIALS : *A*, *I*, *O*, *U*. 

When one of the common vowels *a*, *i*, *o*, *u*, is an *initial*, it must be expressed with the phonograph corresponding to *a*, *i*, *o*, *u*. Thus, *A* should be represented by , whether it be the initial of *A*braham, *A*lfred, *A*rthur or *A*ugustin. *I*, *O*, *U* should be written respectively: , , .

INITIALS OF TITLES.

The initials of *titles* are best written in long-hand, such as the following :

D. D. [*Doctor Divinitatis*] Doctor of Divinity.
F. N. S. [*Fellow of the Numismatic Society*].
J. P. [*Justice of the Peace*].
LL. B (*) [*Legum Baccalaureus*] Bachelor of Laws.
LL. D. [*Legum Doctor*] Doctor of Laws

NOTA.—When a letter is repeated, the plural is meant, as above.

M. D. [*Medecinæ Doctor*] Doctor of Medecine.
M. S. I. [*Member of the Stenographic Institute*].
M. P. [*Member of Parliament*].
Q. B. [*Queen's Bench*].
Q. C. [*Queen's Counsel*].

☞ PROPER NAMES MUST BE UNDERLINED ! ☜

(*) Caution — *not* L. L. B. *nor* L. L. D.

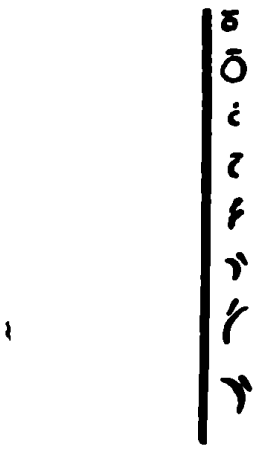
HOW TO DISTINGUISH

The QUADRANTS and SMALL SEMI-CIRCLES when joining them to Consonants without making use of accidental signs.

It may sometimes conduce both to rapidity and legibility if some quadrants and small semi-circles are traced in a particular position in monosyllables as well as at the beginning or at the end of other words. Such a distinction, however, in the *middle* of a word is altogether unnecessary.

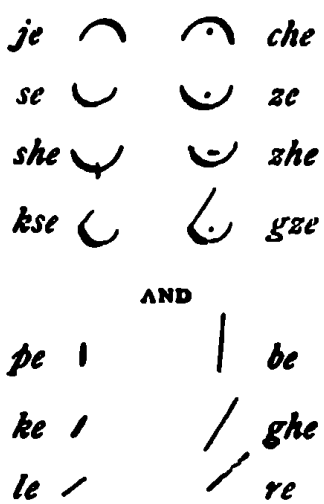
RULE I. — Write *backward*, or to the *left* of all *perpendicular* signs, the following vowels :

RULE II. -- Write *forward*, or to the *right* of all *perpendicalar* signs, the following vowels :



REM. -- Are considered as *perpendiculars* the *two parts* of a circumference divided *horizontally* , or all signs formed therefrom.

Ex :

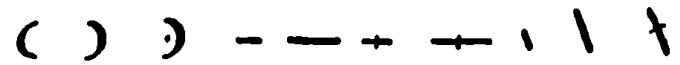


RULE III. — Write *downward*, or *under* all *horizontal* signs, the following vowels :

RULE IV. — Write *upward*, or *above* all *horizontal* signs, the following vowels :

REM. — Are considered as *horizontals*, the *two parts* of a circumference divided *perpendicularly* ( ), or all signs formed therefrom.

EX :



me ne gne te de the dhe fe ve we

OTHERWISE, the *nasals* signs are traced in the direction of their respective *accents*, and the *small semi-circles*, in that of their respective *dots*.

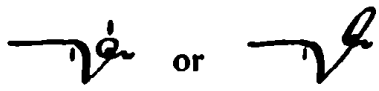
FRENCH SOUNDS.

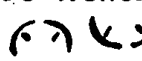
Whenever necessary to express clearly French sounds, it will be easy to do so by *underlining* the word in this way [\———]. The tick is for the letter *F*, initial of the word *French*. When underlining Latin, make it so [/———]. Here the tick / stands for *L* in *Latin*.

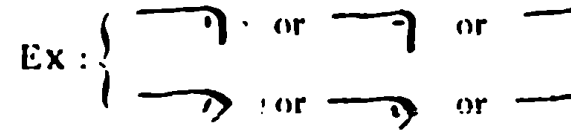
THEN :

1° The nasal *an* is sounded as in the French : *enfant*
" *in* " " : *enfin*
" *on* " " : *bonbon*
" *en* (*un*) " " : *lundi*

2° The diphthongs *oi*, *oy* [O] are distinguished by putting a *tick* in *any direction* around the O, or by making the sign loop-like OO.

Ex :  or

3° To frenchify the *U*, a *tick* will replace the *dot*  instead of .

Ex :  *dupe.*
duc.

However this vowel needs hardly any distinction, as it resembles the French very much.

4° ⌒ (*che*) will be read without the *t* : *she* (not *tshe*), as in the French word "*che*min."

5°) (*gne*), ought to be read with the sound it has in the French word "ba*gne*."

FIAT LUX.

LOGOGRAMS AND LOGOGRAPHS.

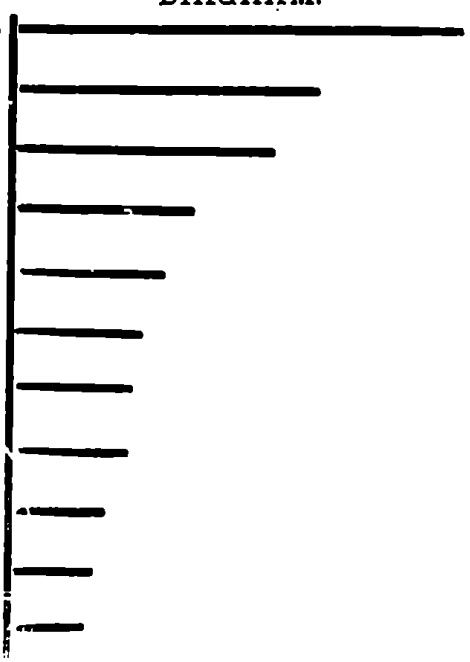
It has been ascertained by calculation, says Munson that about *a hundred* different words constitute nearly *two-thirds* of spoken or written English ; that is, in a book, sermon, newspaper, speech or debate, in which, say *ten thousand* words occur, about *six thousand* will be made up by the repetition of certain common words, not exceeding *one hundred* in number. The contraction of such frequently occurring words will prove to be beneficial to the writer as saving time and labor, besides facilitating the reading.

The following diagram illustrates *eleven* of them which recur the most frequently.

OUT OF 10,000 WORDS.

DIAGRAM.

the	occurs	675	times
and	"	413	"
of	"	396	"
to	"	228	"
in	"	214	"
of the	"	150	"
a	"	148	"
that	"	138	"
is	"	136	"
for	"	121	"
it	"	119	"



Logograms or Sign-Words

ARRANGED ALPHABETICALLY [FOR THE WRITER].

— A —		and	
a		" all	
abbreviation-s		(for other Logo.	
about		See p. 36)	
according-ly		answer-ed	
advantage-s-ous		antiquity	
after		any	
afterwards		" body	
all (upward)		" one	
" his		" thing	
(See p. 36)		" time	
already		" where	
altogether		are (upward)	
always		" not	
an		" the	

are their, there		benediction	
" you		best	
" you not		" of	
as		" of all	
" a		" of all the	
" each		" of the	
" has		" of the two	
" his, is		between	
" not		" the	
assist-ance		" the two	
astonish-ed ment		beyond	
at all		by the	
B		**C**	
be, by		church	
because		churches	
before		circumference	
" a		circumstance-s	
before the		confidence	

consideration

contrary

could

" be

" not

" not be

D

danger

dangerous
dangers

degree-s

(after a number) 1°- 2°- 3°-

demonstration

did

did not

distinguish-ed

Divinity

do

" not

Dom of Canada

E

each

enemy

England

exercise-s

existence

extraordinary

eye

F

fidelity

first

G

general-ly

(and all words beginning in *gener-*)

gentleman

gentlemen		have	
give-n		" been	
govern-ment		" not	
H		" not been	
had been		he	
had not		" has	
half		" has not	
has, as		" is	
" a		" is not	
" been		high	
" his, is		him, am	
has not		himself	
" not been		honor-able	
" not the		how	
" the		however	
" to		I	
" to be		I	
" to the		identify	

immediate-ly		" was	
importance		" was not	
in; in the		" were	
influence		" were not	
instant-ly		**J**	*
institu-tion		Jesus-Christ	
interest-s		judge-s	
into, in two		judgement-s	
" the		justice	
invitation		**L**	*
is, his		Ladies & gentlemen	
" a		language	
" as		**M**	*
" not		many	
" not the		" a one	
is the		minister	
" to, too, two		misery	
it has		Mr.	
it has not		Messrs.	
" is not			

Madam, Mrs.

necessary

nevertheless

New-York

No.

not

notwithstanding

number-ed

O

of; of all
(See p. 36)

on; on a

on the

" the two

" two

one, wan, won

opportunity

ourself

ourselves

P

parliament

particular-ly

perhaps

Phonography

President

principal-ly

principle

Q

question

quite

R

railroad

railway

religion, &c.

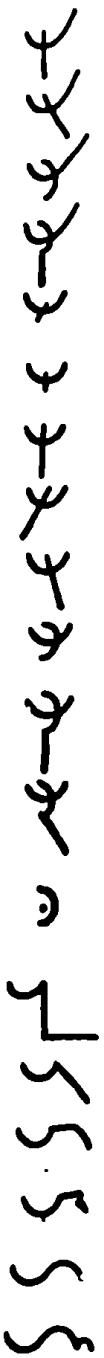
require-d

S

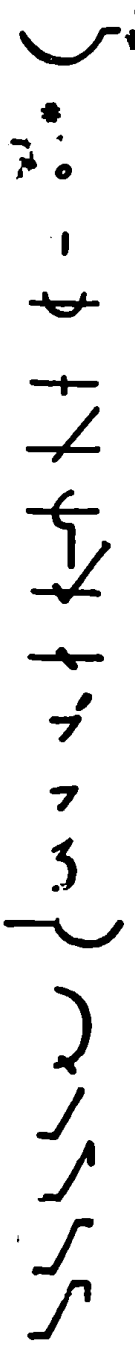
session-s

shall, shalt

shall be
" have
" not
" not be
Short-hand
should
" be
" give
" have
" not
" not be
" not have
signification
signify
somebody
" one
" thing
Stenography
such
" a



system-s
T
that
the
themselves
there, their
" are
" may be
therefore
thereof
thank-ed
think-s
" not
this is
" a well known fact
through
" the
throughout
" the



to; to a-an

to be; to give

together

tradition-s

tribunal

U

under

understand-ing ly

United-States

unto; unto the

usual-ly

vice-versa

W

was

" not

when

where

wherever

which

which are

who

will, wilt

" be

" not be

with

within

without

world

would, wood

" give-go

" be

" not

" not be

" you

" you not

Y

you, yew, &c

" are

" are not

your Honor

&c.

WRITING EXERCISES

PART FIRST.

In this First Part, such words have been chosen as will suit every young student and ensure success.

They have been graduated in such a manner that all the signs of the Alphabet are easily and surely learned without any exertion on the part of the student.

Care should be taken to write each word several times until they are written *well* and *rapidly !*

From the very outset, the student should make it a rule to often read over whatever he writes.

"FABRICANDO FIT FABER."

There a *three* divisions in the following exercices, viz :—

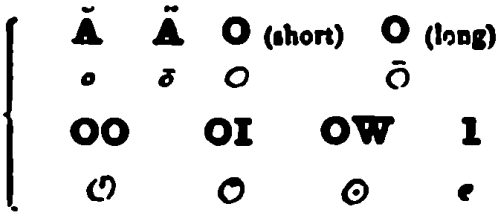
CHAP. I.--The *eight* circle-vowel stems are to be joined with the consonants.

CHAP. II —The *four* small semi-circle-vowel stems are to be joined with the consonants.

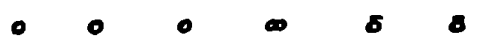
CHAP. III.—The *twelve* quadrants are to be joined also with all the consonants.

CHAP. I.

1° *Circle-Vowels :*



Ah ! ha ! hah ! aha ! awe, haw, haw-haw.



O ! oh ! ho ! hoa, hoe, owe ; who ; hoi ; how, Howe.

I, eye, ay, aye, hie, high, heigh-ho ! Iowa, Ohio.

Exercise I.—The *Circle-Vowels* joined with *pe, be.*

Pa, paw, Poe, poh ! pugh, pie, pop, pope, poop, pap, papa, papaw, ope, hop, hope, hoop, ba, baa, bah ! beau, bow, boy, by, bye, buy, bough, bob, hautboy, hob, pipe, piped.

Exercise II.—The *same* with *te, de, the, dhe.*

Dowd, bath, both, path, boat, boot, bought, pot, pataca, pout, oat, ought, tap, top, tope, tow, taught, tow-boat, tatoo, tapped, tie-d, data, dote, doat, dough, do, ado, die-d, odd, ode, owed, eye-d, dot, pod, doe, add, awed, out, doubt, bad, hide, aught, thought, thy, thou, oath, thaw, thorough, bite, type, dout.

Exercise III.—The *same* with *fe, ve, we.*

Fat, off, foe, foot, food, half, oaf, calf, doff, fie, fife, five, fo ! foh, faugh ! void, vow, wove, wood, would, why, woe, vowed, Ottawa, hive, wife, white.

Exercise IV.—The *same* with *ke, ghe.*

God, act, back, pack, talk, cove, could, coat, oak, cough, cock, walk, took, folk, cow, docked, cloth, dyked, cloak, baulk, hough, bag, dog, fog, go, cap, cat, good, gout, goat, guide, wag, got, book, hook, tobacco, dag, tootache, caught, cope, coop, Bogota.

Exercise V.—The *same* with *le, re.*

NOTA.—*Le* and *Re* are written *upward !*

Barbeau, bright, light, Black, la, law, lo ! low, load, lock, ball, boil-ed, colt, coal, cold, cull, call-ed, all, awl, cattle, follow, Paul, pull, fall, pile, title, oil, coil, toil, allowed, alloy, owl, by-law, apple, plough, haul, foil, bowl, fool, full, aisle, isle, like, lock, raw, row, rough, rope, robe, rack, cart, wrote, wrought, write, road, rogue, rat, rag, rock, ripe, row, our, rye, hollow, outgrow, proof, proved, brag, approved, lad, loud.

Exercise VI.—The *same* with *me.*

Macduff, marrow, to-morrow, balm, palm, mock, fire-alarm, room, mote, haulm, haum, motto, mob, morrow, mouth, mum, mumble, mug, gum, mag, maggot, mad, macaw, mould, mild, crime, bomb, might, tomato, Alabama, damned, bamboo, home.

Exercise VII.—The *same* with *ne, gne.*

Canada, no, nor, now, note, nack, nag, nog, nab, knock, nap, nook, noon, north, knout, Boyne, torn, Nile, nigh, night, gnaw-ed, annoy-ed, coon, throne, annoint, appoint-ed, knife, narrow, Niagara, magna-charta, nabab, knob ,dawn, coop, cooped, coot.

Exercise VIII.—The *same* with *je, che.*

Jack, jackdaw, joke, job, jog, jag, joyful, jamb, join-ed, jaw, chop, char, chapel, jew, chaff, child, chime, chewed, chock, couch, vouch, avouch, pouch, botch, batch, patch, poach, notch, Choctaw, chalk, cockroach, outmarch, matchlock.

Exercise IX.—The *same* with *se, ze, she, zhe.*

Push, slack, stock, stoke, stout, showed, mice, toes, stood, sloop, size, shy, sly, sash, cash, gash, slouch, dash, bush, mash, hash, snowshoes, shag, sour, sire, soil, shrew, soul, slow, slew, sallow, shot, shout, shied, snout, soured, sword, gas, eyes, nose, moist, shrouded, slash, slouch, slough, stow, soot, sack, sock, sky, skow, soke, sag, sat, soss, sty, sight, ice, sort, sawed, side, soda, spy, soap, soup, south, sooth, soothe, salve, Savoy, sawn, Sam, psalm, some, cause, coys, cows, ox, oaks, guise, goes, goose, house, wise, hose, hies, moss, mouse, alms, mass, skies, spice, spies, spouse, smoke, sigh, stop that noise.

CHAP. II.

1° The *Circle-Vowels:* ○ ō O Ō ʊ O ʊ e

2° The *Semi-Circle-Vowels:* ◡ ◠ ċ c̄

[Joined with the consonants.]

hay, hey, he.

◡ ◡ c

Exercise X.—With *pe, be.*

A pie, a pea, pip, to peep, pet, pit, peat, pipped, peeped, petted, pitted, pitied, Paddy, happy, heap, hip, hipped, heaped, ape, ebb, abbey, obey, babe, bade, obit, he is dead.

Exercise XI.—With *te, de, the, dhe.*

Eight, tit for tat, aptic, ate, I eat, about, abit, bait, haughty, oddity, eighty, abate, good tea, it, epithet, Ethiopia, too thick, dead, deed, did, day, dig a hole, dipped, bayed, outbid, body, ahead, dey, Diety, aided, headed, they are not, teeth, tape, thee, beheaded.

Exercise XII.—With *fe, ve, we.*

Fit, feed, if, fate, faith, fifth, fifty, fiftieth, fade, epitaph, fulfill, way, weight, we may go to Jolicite, wave, wet, weighed, Eve, via; vague, bad way, wait, weep over.

Exercise XIII.—With *ke, ghe.*

Copy-book, kay, keepsake, kept, kicked, digged, headache, tick, keck, keg, kettle, kit, kite, echo, take, break, pickpocket, ake, gay, egg-ed, plague, giddy, key, quay, egg, eagle, kayage, kayle, give, gift.

Exercise XIV.—With *le, re.*

Victoria bridge, auditor, bill, pillow, able, tell, till, ale, ell, eel, ill, fellow, bell, belt, pickle, fiddle, weekly, evil, keel, weakly, lake, leap, leak, lead, let, political, theology, killed, ail, legibility, leg, lick, payable, daly, every, ray, reap, peer, rick, here, relief, care, rig, ream, rage, ready, air-tight, breadth, railroad, here, rapid-ity, ear, hear, array, theory, veer, were, religion, airy, practicability, authority, farewell, prepaid, hell, fell, fill, field, fleet, flea.

Exercise XV.—With *me.*

Graham, me, may, theme, meat, aim, nymph, limit, timidity, mail-ed, them, academy, meet, limited, magazine, primary, mighty, lemonade, lame, tame.

Exercise XVI.—With *ne, gne.*

At last, " Phonography is made easy," Yes, I see ; Albani, brain, enough, phonetic, need, nail, knee, heaven, deign-ed, assignee, name, enemy, Albany, cardinal, malignity, ignorance.

Exercise XVII.—With *je, che.*

Jehovah, rage, edge, jay, cage, page, kedge, jew, marriage, jubilee, privilege, postage, effigy, peach, cabbage, keech, reach, rich, cheek, check, chitchat, pitch, itch, catch, chief, each, thatch, etch, Georgia, teach, fitch, kecky, jawy, jear, cheer, jelly, jolly, chilly, chimney.

Exercise XVIII.—With *se, ze, she, zhe.*

Agnes, keepsake, stay, stake, speak, seat, sit, sale, seal, city, jest, capacity, sickness, speed, goodness, stenography, neatness, slain, whistle, best, teasel, Paris, legacy, possibility, gymnastic, shipreck, shell, codfish, ship, shelter, shoulder, sheriff, shelve, dizzy, sheep, shake, cowish, bishop, Joseph, besides, says, these, yest, seize, zeal, easy, busy, phthisical, ease, phthisic, wise, woes, cease, legalize, wrestle, wish, assignation, I scream, ice-cream.

CHAP. III.

1° The *Circle-Vowels :* o ō e O Ō ʊ ʊ ʊ

2° The *Semi-Circle-Vowels :* ◡ ◠ ◡ ◠

3° The *Quadrants :* ⌒ ⌒ ⌒ ⌒ ⌒ ⌒ ⌒ ⌒ ⌒ ⌒ ⌒ ⌒

[Joined with the consonants.]

You, yew, eugh, hew, hue, Hugh, ewe ; an, on,

in, inn ; hen ; hang, hanging, hung ; hewing.

Exercise XX.—*All the vowels* with *pe, be.*

Pew, pin, pen, hoping, pang, owing, up, pan, pine, paying, penny, being, aweing, bounding, pound, pounding, bound, pawing.

Exercise XXI.—The *same* with *te, de, the, dhe.*

Beauty, bounty, tube, town, beautify, tong, tongue, tub, but, bud, duty, ended, dupe, due, bonded, bond, pounded, bending, band, bind, down, hewed, daily, Daly, doing, Dutch, dew, thawing, youth, thong.

Exercise XXII.—The *same* with *fe, ve, we.*

Few, feud, feod, divine, offending, funding, pontiff, fighting, find, fond, view, viewed, wine, viewing, waving, vowing, avowing, vying.

Exercise XXIII.—The *same* with *ke, ghe.*

Vatican, echoing, pink, bank, ink, banking, crying, fellowship, cawing, guided, gotten, fatigue, godly, gayly, growing, going, guiding, ague.

Exercise XXIV.—The *same* with *le, re.*

Ahern, iron, line, clouding, pontifical, island, only, coldly, rongly, plating, Dublin, pleading, blotting, London, building, length, ichthyology, lawing, future, father-in-law, brother, repute, garlic, dirty, Oregon, theatre, rounding, rebounding, render, gathering, country, vineyard, intrigue, purgatory, Grand Trunk, inventor, brown, round-er, thirty, purified, refinding, review-ed, world, Friday, Montreal.

Exercise XXV.—The *same* with *me.*

Macdonald, astronomy, Monday, mother, among, minding, remainder, mounting, making, meantime, mocking, must, mustard, amounting, mew, maintop, mine, mending, garment, humility, idiom, marrying, Murphy, Manning, morality, Pitman, stenography.

Exercise XXVI.—The *same* with *ne, gne.*

Bernadette, knew, fountain, lightning, lightening, New-York, bowie-knife, neighbourhood, bounden, magnanimity, magnetic, magnetism, magnificence, magnificat, magnify, magnitude, new, knowing.

Exercise XXVII.—The *same* with *je, che.*

Rochester, indulgence, judgment, joying, John, jotting, jetting, jointing, chant, charity, touchingly, joining, much, chance, attachment, chewing, church, cow-itch, chanting, cheating, chastity.

Exercise XXVIII.—The *same* with *se, ze, she, zhe.*

Jesus, sister, Ernestine, justice, sir, bounce, son, pounce, sound, like father, like son, Sunday, Saturday, United-States, sign-ed, sliding, Munson, igneous, music, use, using, downs, towns, Tuesday, Wednesday, Thursday, muse, mews, wisely, coyish, Corporation, Vermont Central, penmanship, temptation, shrine, showing, shouting, shutting, friendship, education, edition, passion, election, precision, decision, vision, occasion, effusion, evasion, allusion, revision.

Exercise XXIX.—The *same* with *kse, gze.*

Explain, extremity, expire, expansion, explication, expect, exercise, example, exact, exist, existance, exert, execution, Mexico, text, vex, tax, taxation, six, Maxim, stocks, taxed.

Exercise XXX.—The *same* with *ye.*

Yeas, yaw, yelk, young, yawn, years, yield, yolke, yacht, yoke, yolk, yell, yelp, yet, yes, Yankee, yea, yean, year, yard, yeast, yellow.

PART SECOND.

This Second Part is composed of connected sentences: all the vowels and consonants being made use of.

When the student is able to write these sentences *perfectly well*, then he knows Phonography *perfectly well*. *Speed* will come in its time with *practice*: they are like *cause* and *effect*.

1. Time and tide will stay for none.

2. Do as you wish others to do to you.

3. Trust him *little* who praises all; him *less* who censures all; and him *least* who is indifferent to all.

4. If wisdom's ways you wisely seek, five things observe with care: "*Of whom* you speak, *to whom* you speak, and *how*, and *when*, and *where*."

5. A passenger asked: "On which side of the station is my train?" The attendant answered: "If you take the right, you will be left; if you take the left, you will be right."

6. When a poor little blind boy was asked what forgiveness is, he paused a moment, and then taking his pen, wrote: "It is the odor which the trampled flower gives out to bless the foot that crushed it!"

7. If you would have your business done, *go*, if not, *send*.

8. Dost thou love life, then do not squander time, for that is the stuff life is made of.

9. Poverty often deprives a man of all spirit and virtue: it is hard for an empty bag to stand upwright.—FRANKLIN.

10. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.

11. Reading makes a full man, conference a ready man, and writing an exact man.

12. Histories make men wise; poets, witty; the mathematics, subtile; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend.—BACON.

13. Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.—LONGFELLOW.

14. Good name, in man and woman, dear my lord,
Is the immediate jewel of their souls.
Who steals my purse, steals thrash; 't is something, nothing;
'T was mine, 't is his, and has been slave to thousands;
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.—SHAKESPEARE.

PHONETIC SHORTHAND

A practical acquaintance with this art is highly favorable to the improvement of the mind, invigorating all its faculties, and drawing forth all its resources. The close attention requisite in following the voice of the speaker induces habits of patience, perseverance, and watchfulness, which will gradually extend themselves to other pursuits and avocations, and at length inure the writer to exercise them on every occasion in life. When writing in public, it will also be absolutely necessary to distinguish and adhere to the train of thought which runs through the discourse, and to observe the modes of its connection. This will naturally have a tendency to endue the mind with quickness of apprehension, and will impart an habitual readiness and distinction of perception, as well as a methodical simplicity of arrangement, which cannot fail to conduce greatly to mental superiority. The judgment will be strengthened, and the taste refined; and the practitioner will, by degrees, become habituated to seize the original and leading parts of a discourse or harangue, and to reject whatever is commonplace, trivial and uninteresting.

The memory is also improved by the practice of Stenography. The obligation the writer is under to retain in his mind the last sentence of the speaker, at the same time that he is carefully attending to the following one, must be highly beneficial to that faculty, which, more than any other, owes its improvement to exercise. And so much are the powers of retention strengthened and expanded by this exertion, that a practical Stenographer will frequently recollect more without writing, than a person unacquainted with the art could copy in the time by the use of common-hand.

It has been justly observed, "this science draws out all the powers of the mind: it excites invention, improves the ingenuity, matures the judgment, and endows the retentive faculty with the superior advantages of precision, vigilance and perseverance."

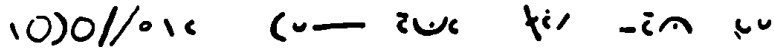
The facility it affords to the acquisition of learning ought to render it an indispensable branch in the education of youth. To be enabled to treasure up for future study the substance of lectures, sermons, &c., is an accomplishment attended with so many evident advantages that it stands in no need of recommendation. Nor is it a matter of small importance that by this art the youthful student is furnished with an easy means of making a number of valuable extracts in the moments of leisure, and of thus laying up a stock of knowledge for his future occasions. The pursuit of this art materially contributes to improve the student in the principles of grammar and composition. While tracing the various forms of expression by which the same sentiment can be conveyed; and while endeavoring to represent by modes of contraction, the dependance of one word upon another, he is insensibly initiated the science of the universal language, and particularly in the knowledge of his native tongue.

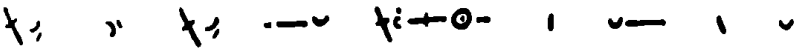
The rapidity with which it enables a person to commit his own thoughts to the safety of manuscript, also renders it an object peculiarly worthy of regard. By this means many ideas which daily strike us, and which are lost before we can record them in the usual way, may be snatched from destruction, and preserved till mature deliberation can ripen and perfect them.—GAWTRESS.

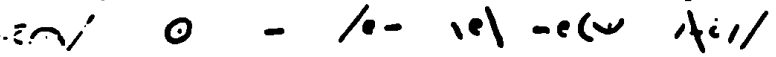
A book worth reading is: "The Heavenly bodies, how they move and what moves them," — a new theory — by Mr. Dugald Macdonald.

Whoever thinks a faultless piece to see,
Thinks what ne'er was, nor is, nor e'er shall be.—POPE.

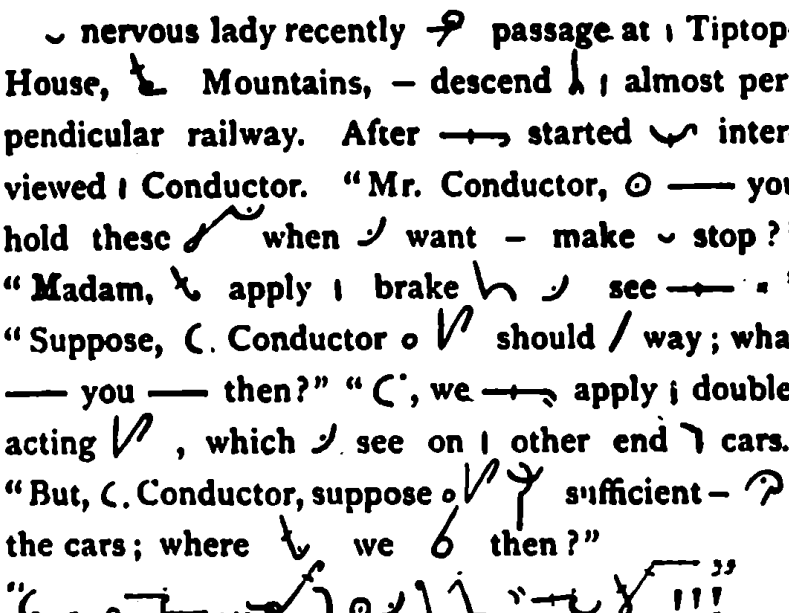
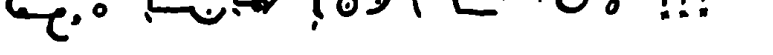
Reading Exercises

"Phonography made easy" will teach any

one, in one day, without the aid of a

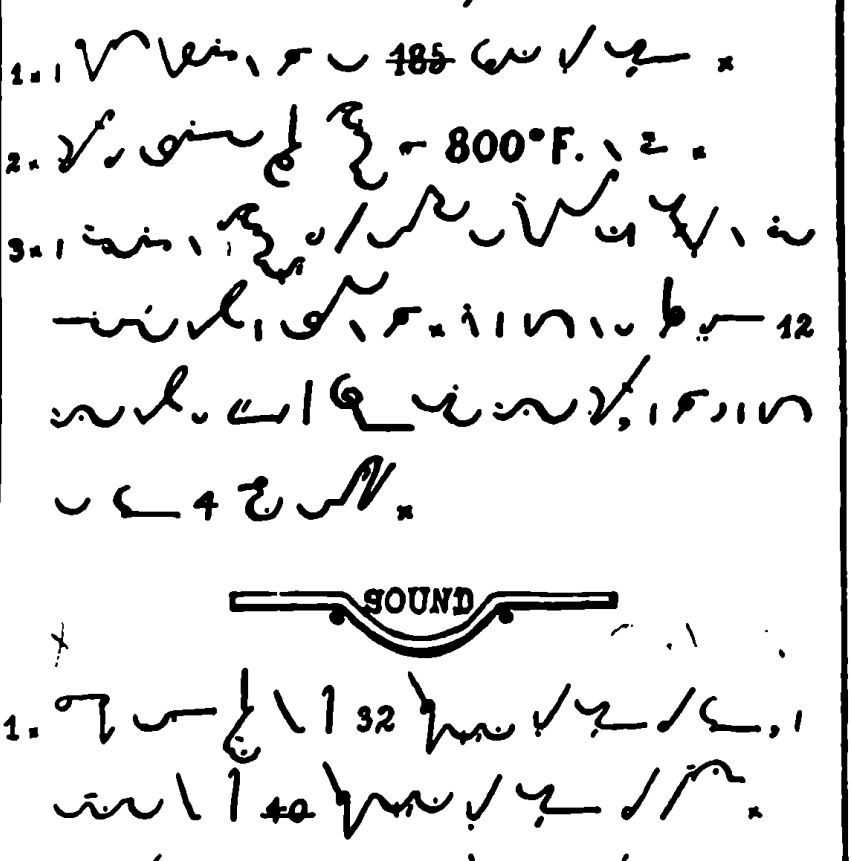
teacher, how to write five times quicker

than by the longhand writing.

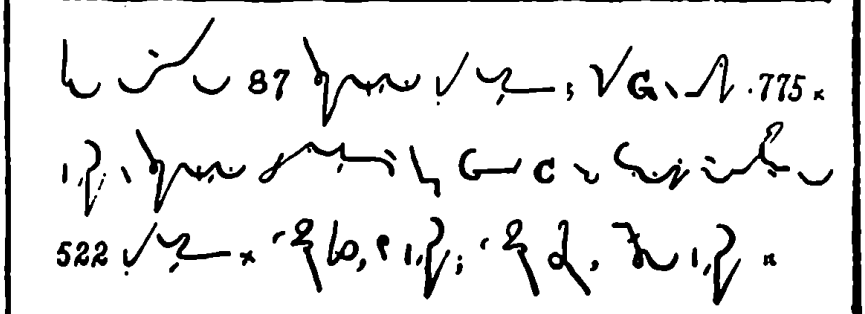
Long live "Phonography made easy!"


A QUERY.

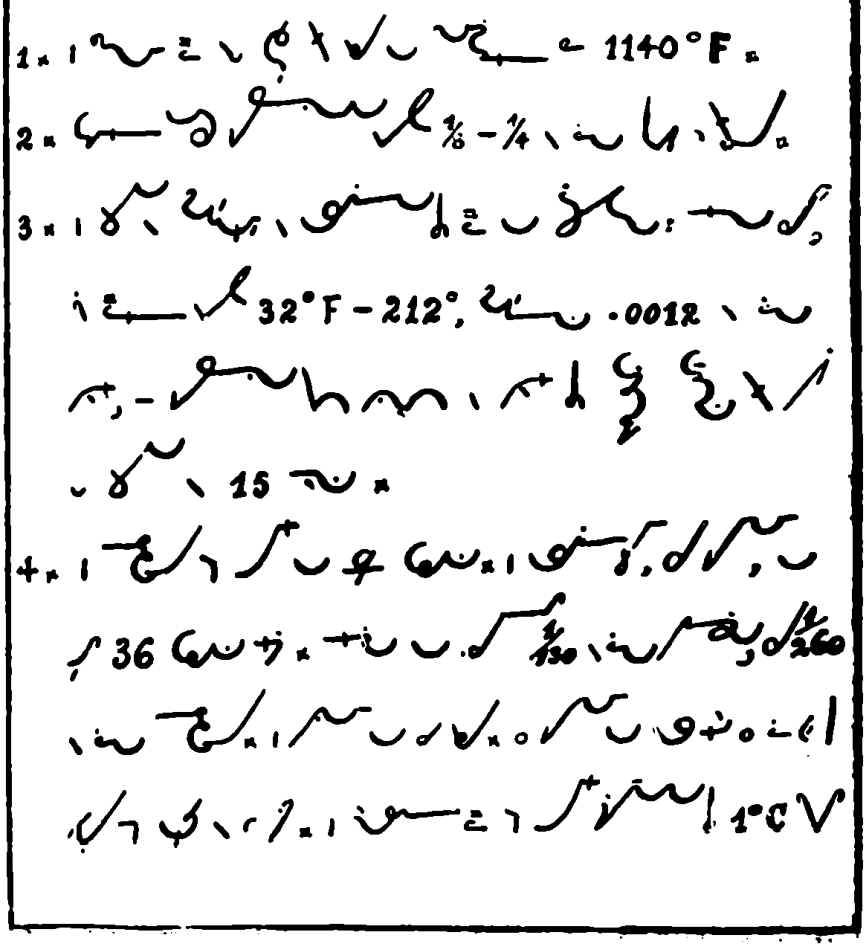

A nervous lady recently [illegible] passage at the Tiptop-House, [illegible] Mountains, — descend [illegible] almost perpendicular railway. After [illegible] started [illegible] interviewed the Conductor. "Mr. Conductor, [illegible] you hold these [illegible] when I want — make [illegible] stop?" "Madam, [illegible] apply the brake [illegible] I see [illegible]" "Suppose, C. Conductor o [illegible] should / way; what [illegible] you [illegible] then?" "C, we [illegible] apply [illegible] double-acting [illegible], which I see on the other end [illegible] cars." "But, C. Conductor, suppose o [illegible] sufficient — [illegible] the cars; where [illegible] we [illegible] then?"


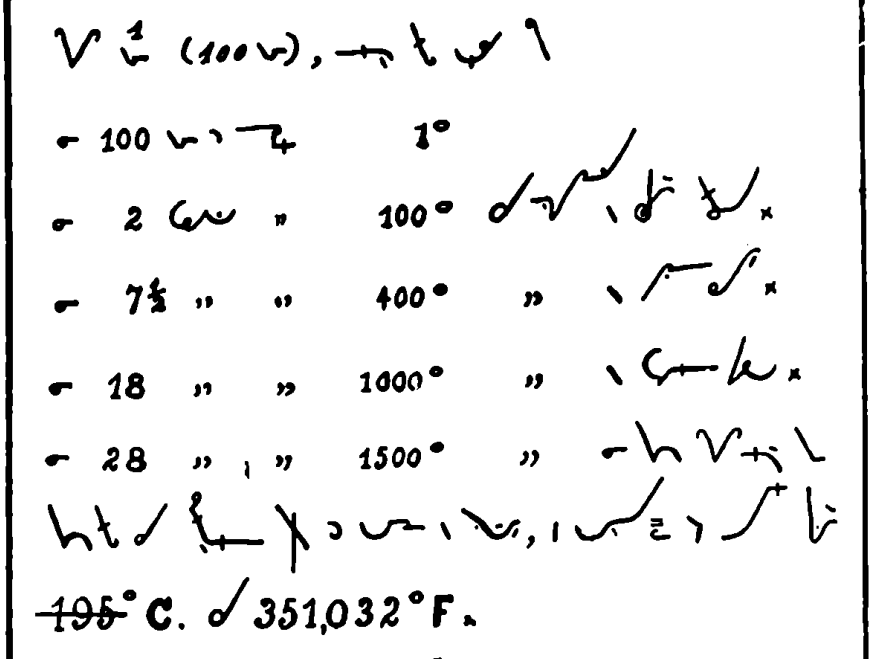
LIGHT LIGHT





HEAT





1. 1st Newspaper, England, "The Weekly News," 23rd, 1622.

2. 1st Newspaper, U.-S., "The Boston News Letter," 24th, 1704.

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3. 1st Newspaper, Canada, "La Gazette de Québec," 21st, 1764, No. 2.

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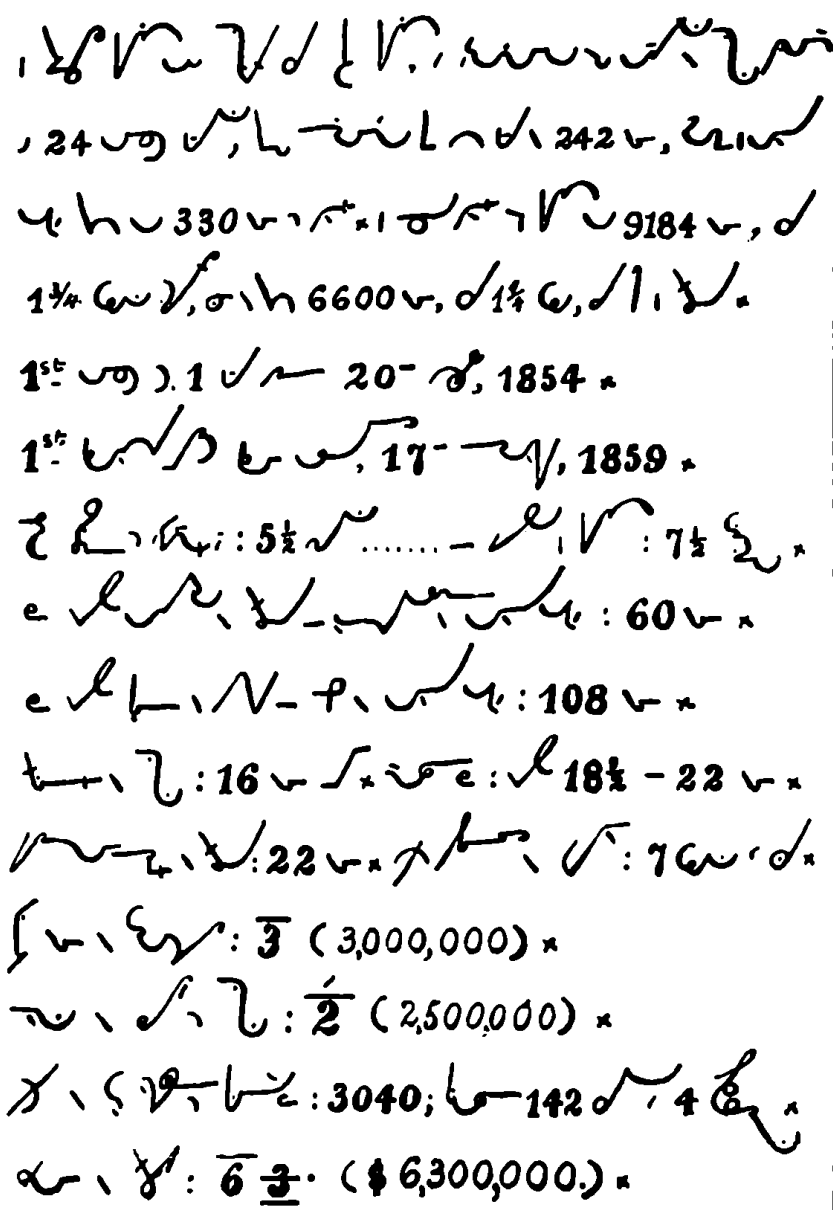

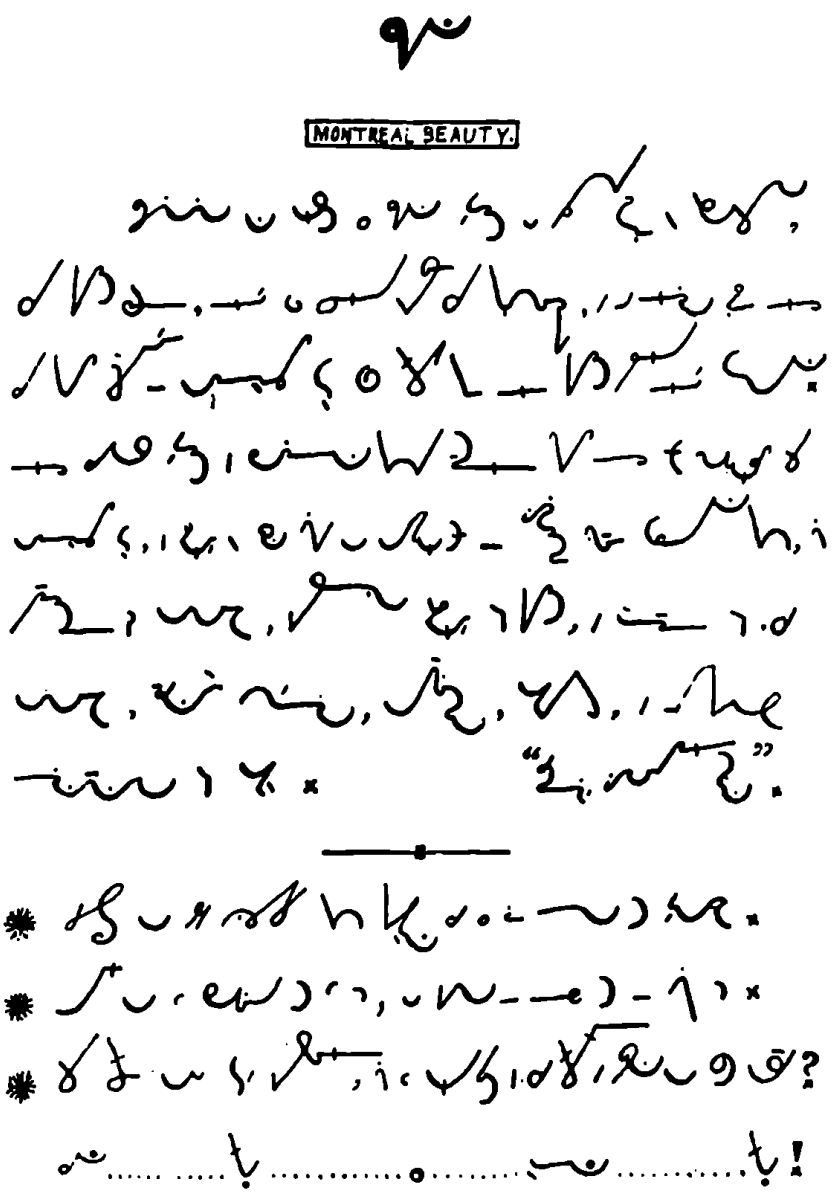
MONTREAL BEAUTY.

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